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LANGE, G.	Op. 232, No. 1.	Playfulness
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Junior Pianoforte Examination

Technical tests and Studies required for the examination.

SCALES

all major, harmonic and melodic minor,
in quarter, eighth, triplet eighth, and
sixteenth notes;
similar motion, with added cadential chords;
legato and staccato, hands together, M.M. ♩=80
chromatic scale, hands together.

CHORDS
with inversions

all major and minor,
four note chords and diminished sevenths,
sustained touch, hands together. M.M. ♩=72

BROKEN CHORDS

legato, in quarter, eighth and sixteenth notes,
hands together. M.M. ♩=72

ARPEGGIOS

all major and minor,
in quarter and eighth notes,
hands together. M.M. ♩= 76

OCTAVES

in all scales, major and minor,
staccato, in quarter and eighth notes;
legato, in quarter notes;
broken octaves, legato, in eighth notes,
hands together. M.M. ♩=120

EAR TEST

sing all major, minor and perfect
intervals within the octave.

STUDIES

six, of varying style and technic.

COMPOSITIONS

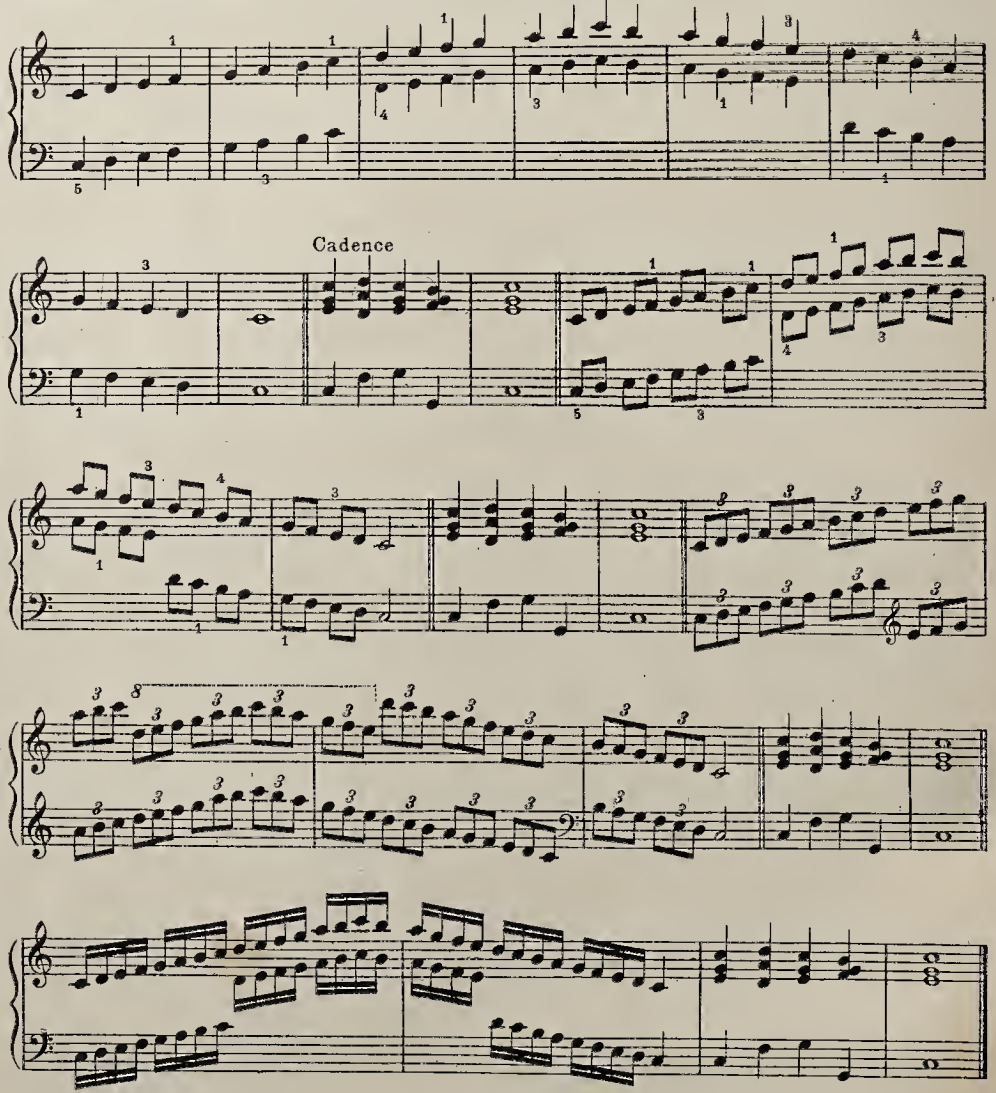
six, of varying style and technic.

A separate volume of compositions selected for this examination is published.
The Syllabus and all information pertaining to Local Examinations may be obtained on application to the Registrar, 12 and 14 Spadina Road, Toronto.

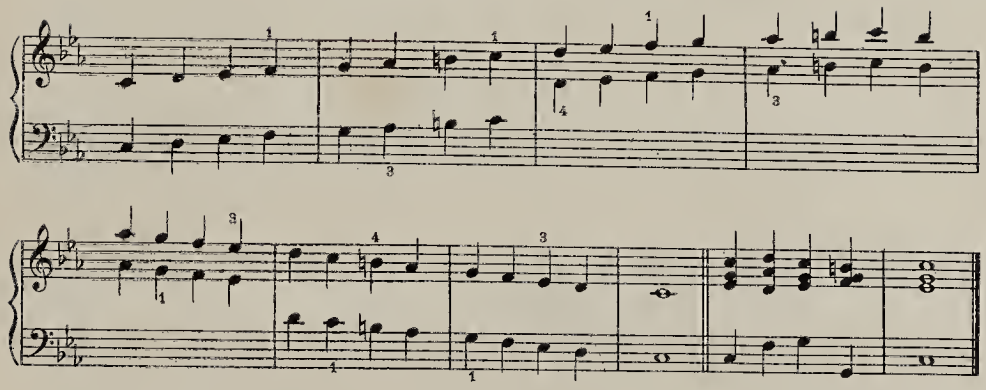
Junior Pianoforte Examinations.

Scale of C Major.

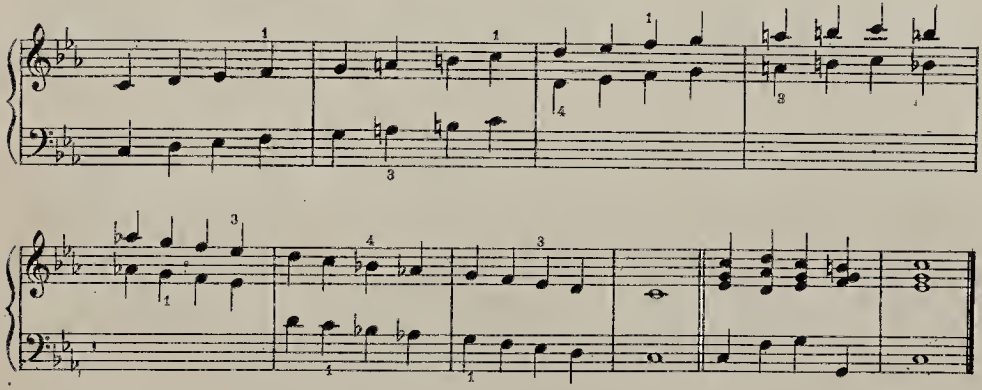
All scales, major and minor (Harmonic and Melodic), to be practised in quarter, eighth, sixteenth notes (compass 4 octaves) and in Triplet eighths (compass 3 octaves.)



Scale of C Minor. (Harmonic Form).



Scale of C Minor. (Melodic Form).

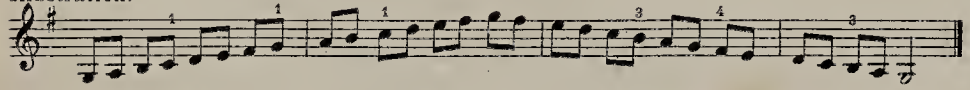


Rules for the fingering of the Scale.

Right Hand.

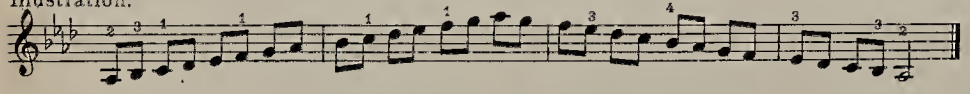
In all scales beginning on white keys (except the scales of F) use the fourth finger on the seventh note of the scale.

Illustration.



In scales beginning on black keys (and the scales of F) use the fourth finger on B flat (or A sharp).

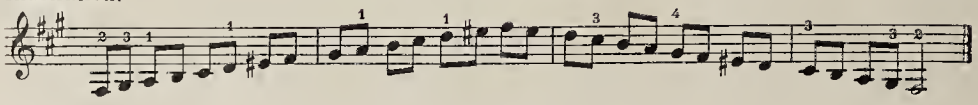
Illustration.



Right Hand.

When there is no B flat (or A sharp) in the scale use the fourth finger on the second degree.

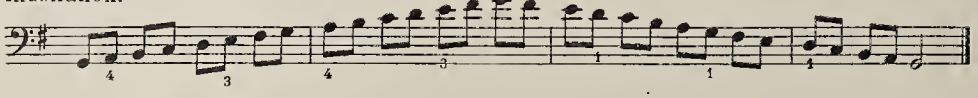
Illustration.



Left Hand.

In scales beginning on a white key (except the scales of B) use the fourth finger on the second degree of the scale.

Illustration.

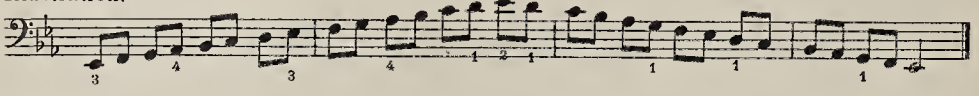


In scales beginning on a black key (and the seales of B) use the fourth finger on F sharp (or G flat).

Illustration.

When there is no F sharp (or G flat) in the scale use the fourth finger on the fourth degree.

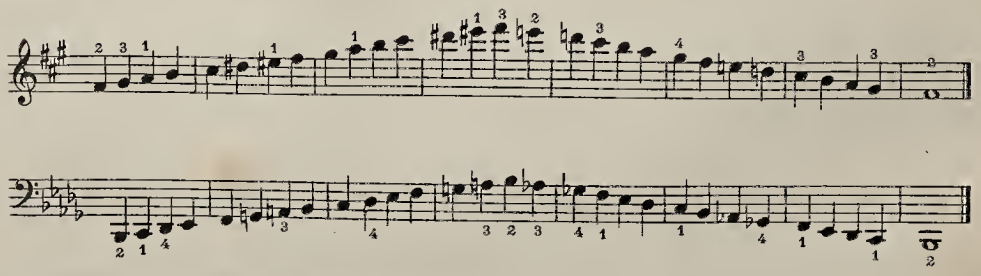
Illustration.



Exceptions to the foregoing rules.

The scale of F sharp minor (melodic form) in the right hand and the scale of B flat minor (melodic form) in the left hand provide the exceptions to the foregoing rules.

The fingering of these scales is given below:



Observe that in descending both these scales follow the rule.

The following formula will be of assistance in following out these rules:

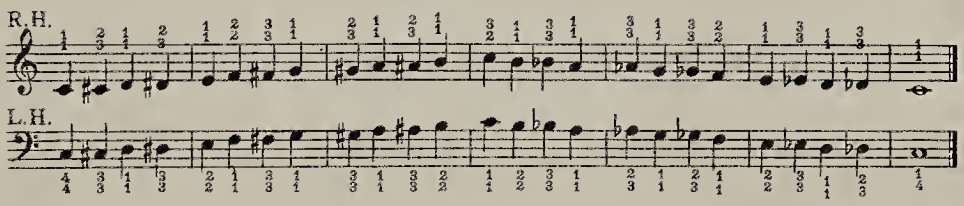
Right Hand.

Scales beginning on white keys (except F)	The 4th finger goes on the 7th degree
Scales beginning on black keys (and F)	The 4th finger goes on B flat (or A sharp) or on the 2nd degree

Left Hand.

Scales beginning on white keys (except B)	The 4th finger goes on the 2nd degree
Scales beginning on black keys (and B)	The 4th finger goes on the 4th degree or on F sharp or (G flat)

Chromatic Scale.



Solid Chords. (Three Note Form.)

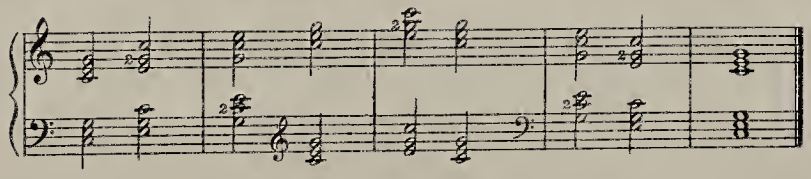
All Triads are composed of the first, third and fifth notes of the scale.

Right Hand.

All triads (and their inversions) are fingered 1, 3, 5 except when the middle note is the fifth of the scale (first inversion). The fingering then is 1, 2, 5.

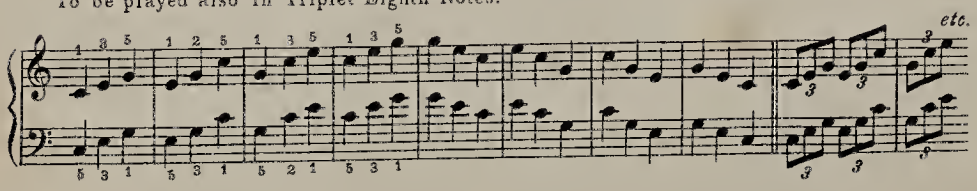
Left Hand.

The fingering is 5, 3, 1, except when the middle note is the first degree of the scale (second inversion). The fingering then is 5, 2, 1.



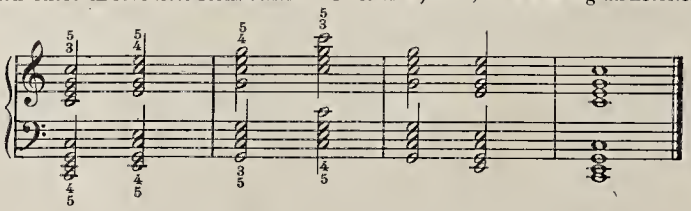
Broken Chords. (Three Note Form.)

To be played also in Triplet Eighth Notes.



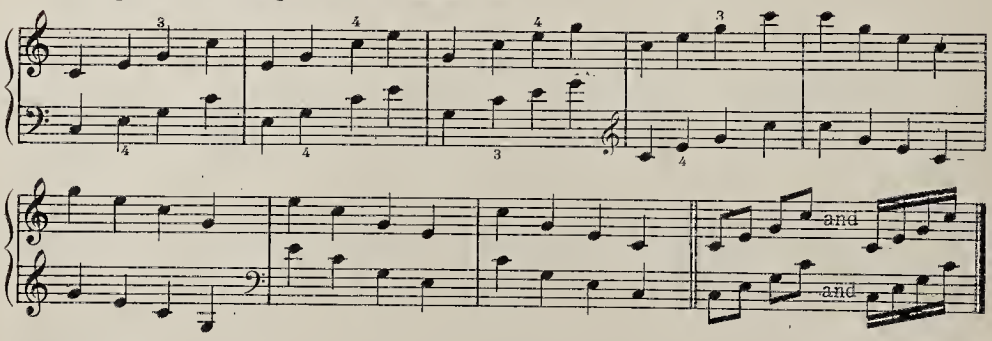
Solid Chords.

The Common Chord in four note form consists of the first, third, fifth and eighth notes of the scale.



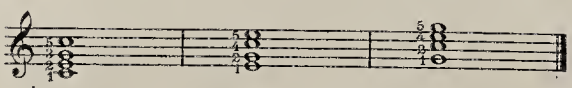
Broken Chords. (Four Note Form.)

To be played also in Eighth and Sixteenth Notes.

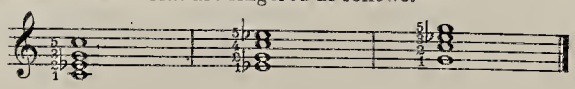


Right Hand.

The fingering in all major and minor keys is the same as that given for C major, except in the keys mentioned below:

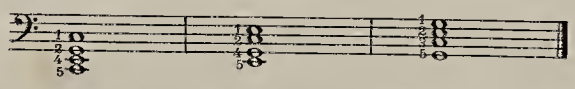


The minor chords C. G. F and B flat are fingered as follows:

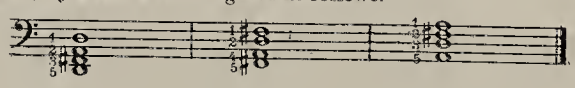


Left Hand.

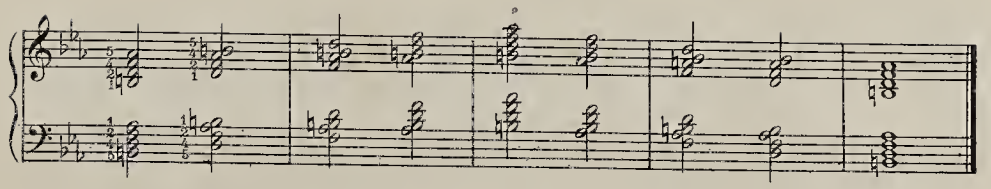
The fingering in all major and minor keys is the same as that given for C major, except in the keys mentioned below:



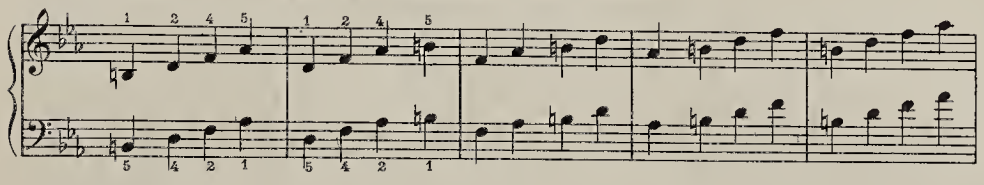
The major chords D, A, E and B are fingered as follows:

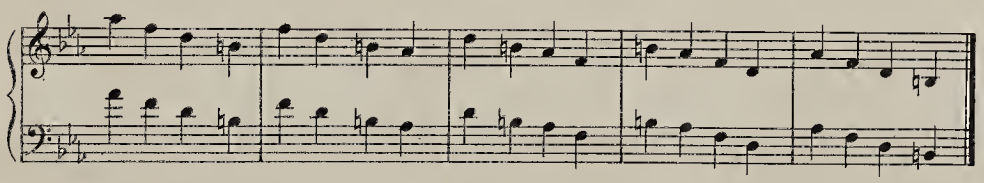


Chord of the Diminished Seventh.



Note. The fingering is the same for all Diminished Seventh Chords.

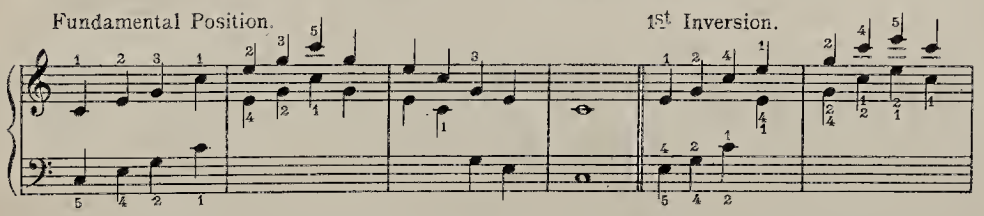




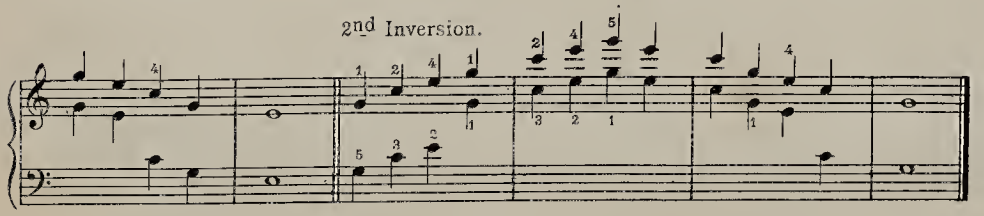
Arpeggio. (Common Chord.)

Fundamental Position.

1st Inversion.



2nd Inversion.



General Rule for fingering Arpeggios.

Right Hand.

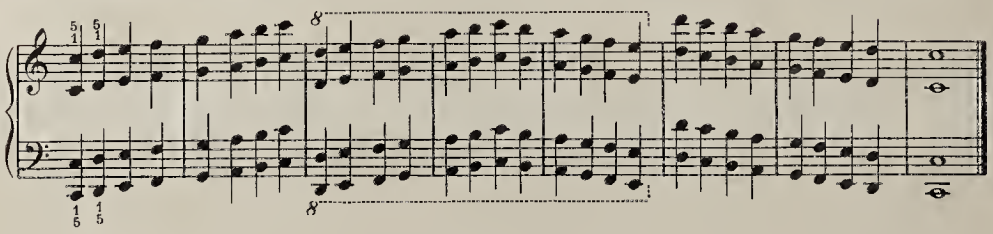
The thumb goes on the first white key.

Left Hand.

The thumb goes on the last white key.

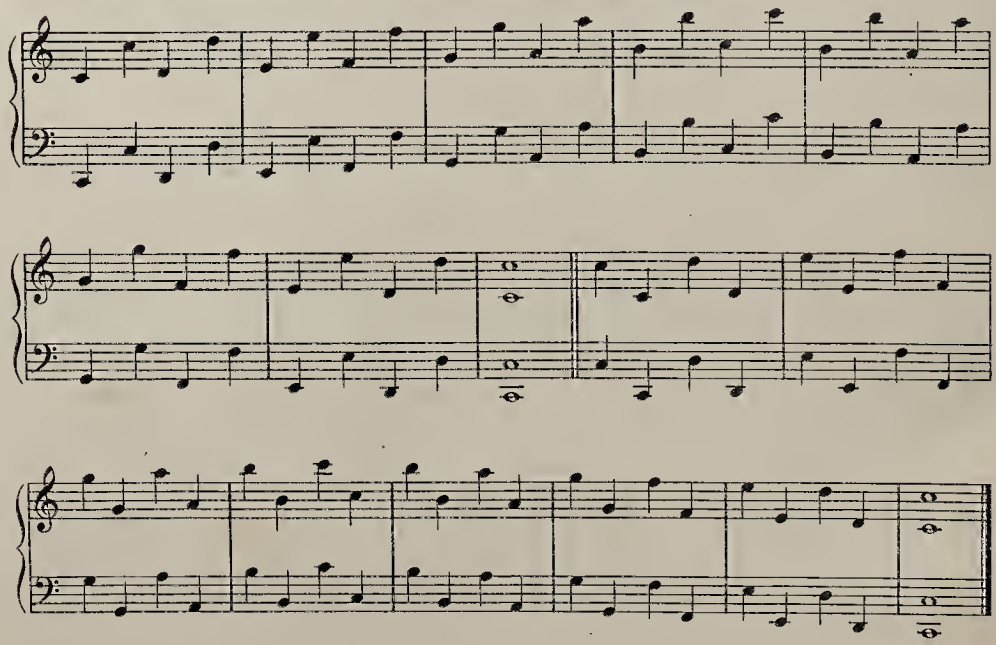
Octaves.

All major, minor and chromatic scales in octaves to be played staccato in quarter and eighth notes, legato in quarter notes only.



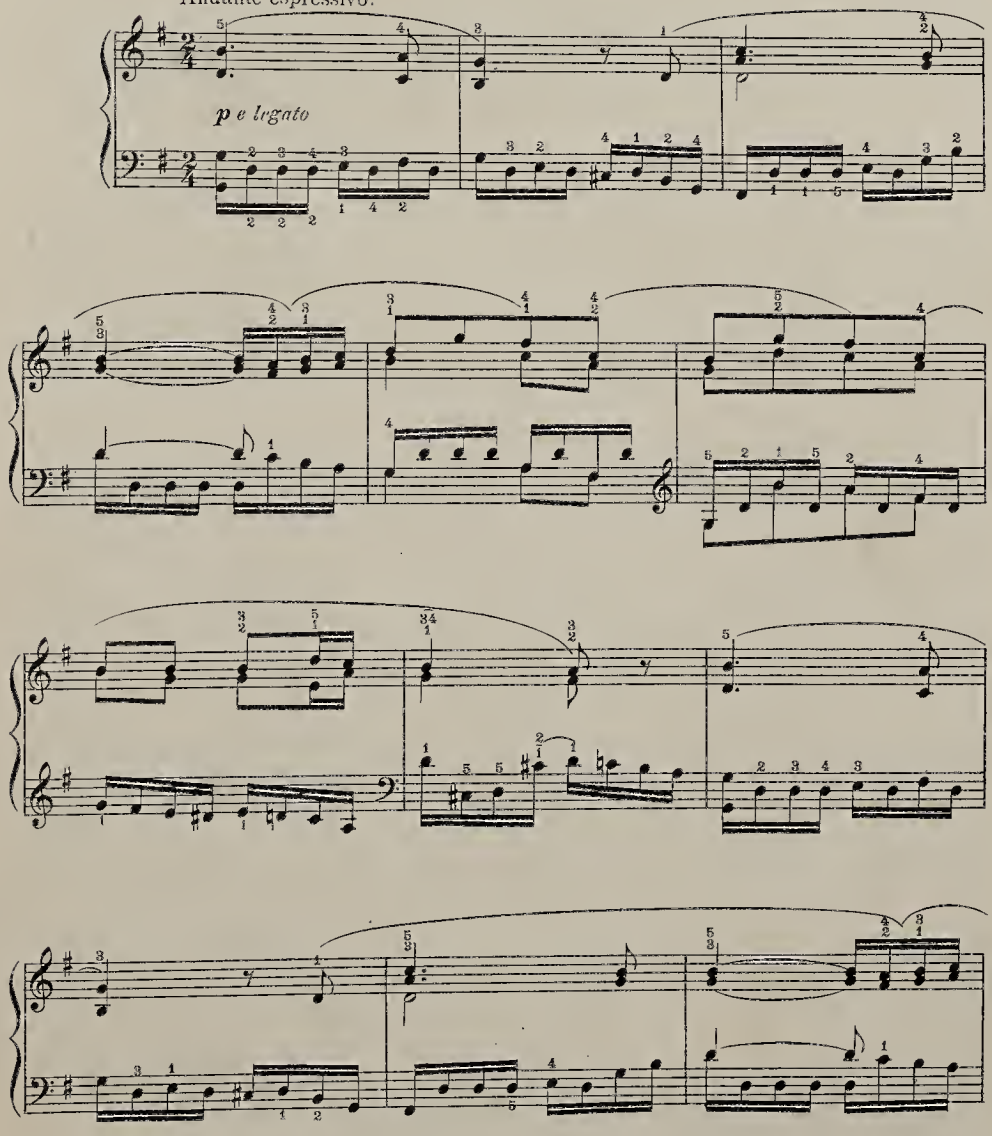
Broken Octaves.

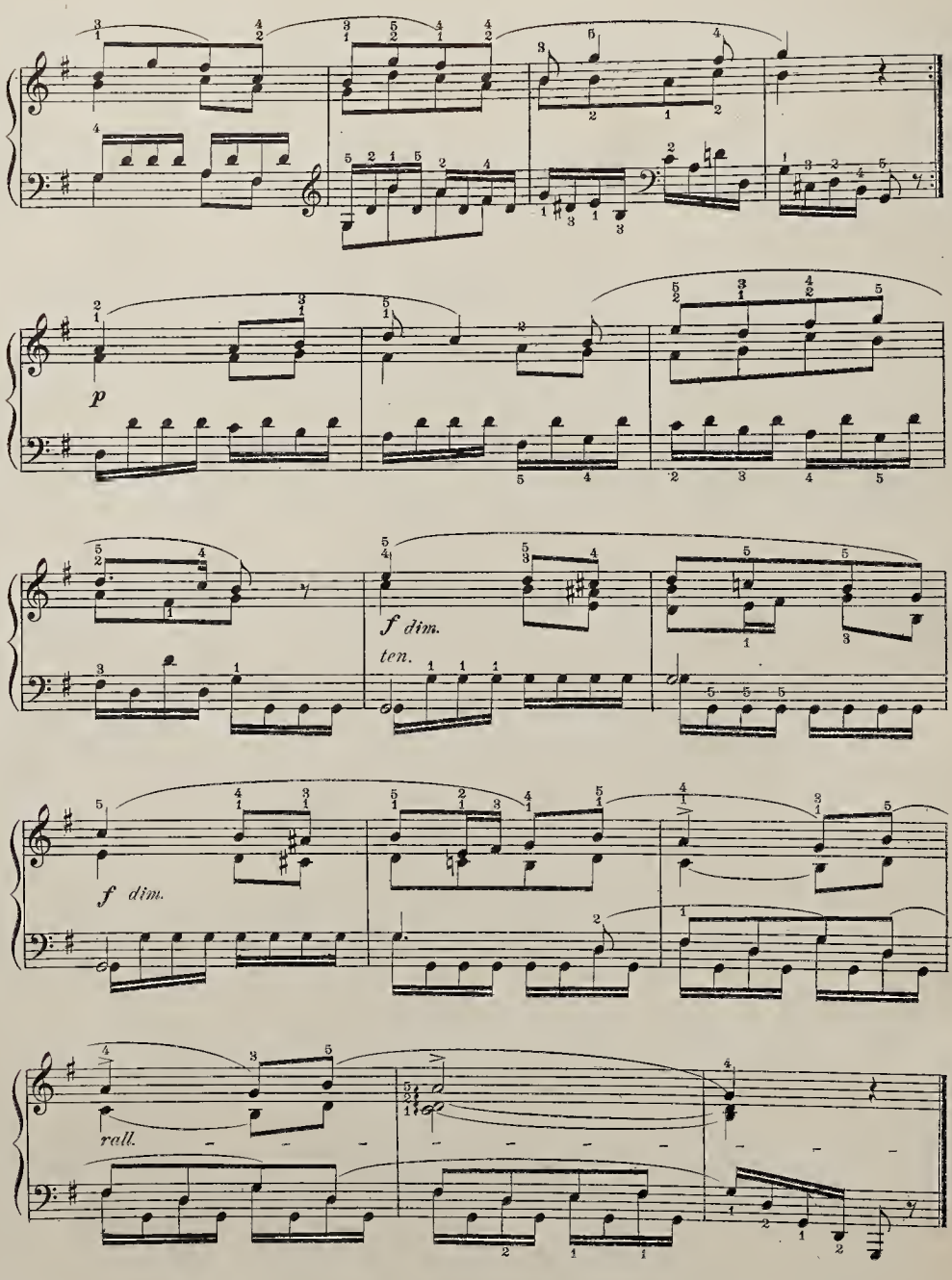
The Broken Octaves to be played legato only in quarter and eighth notes.



Study in Part-Playing.

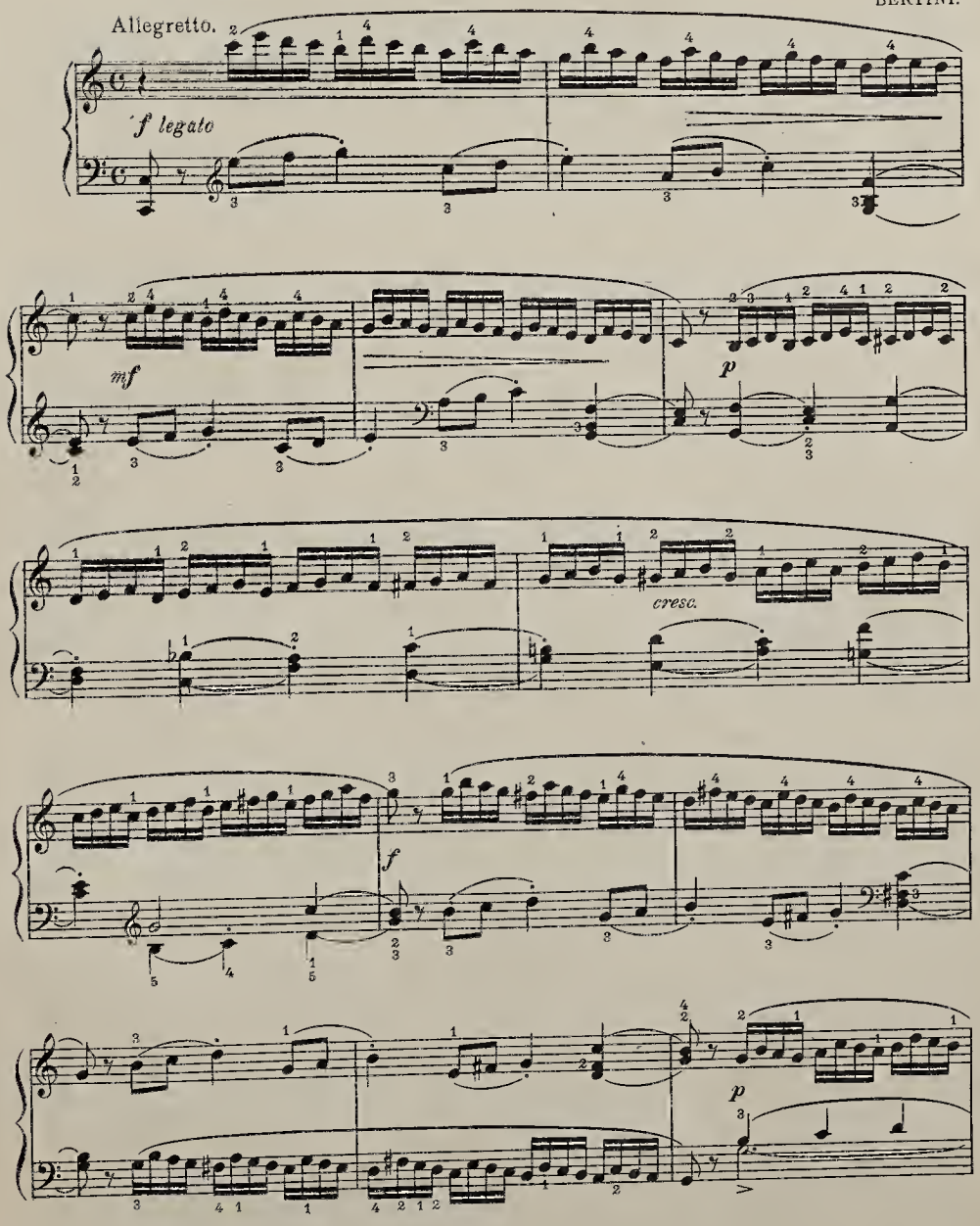
Andante espressivo. Bertini.

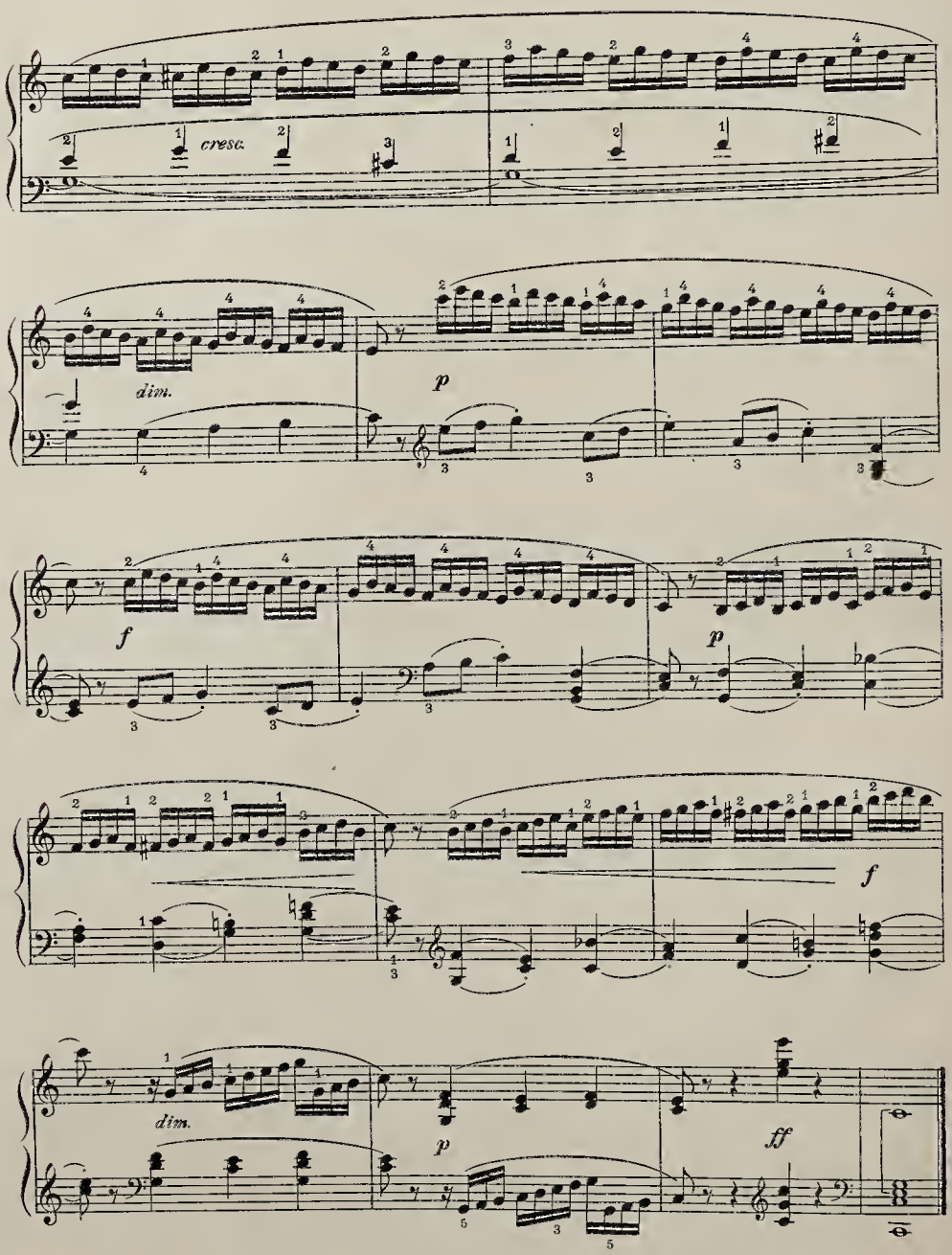



p
f dim.
ten.
f dim.
rall.

For equality of touch and variation of tone in passage playing.

BERTINI.

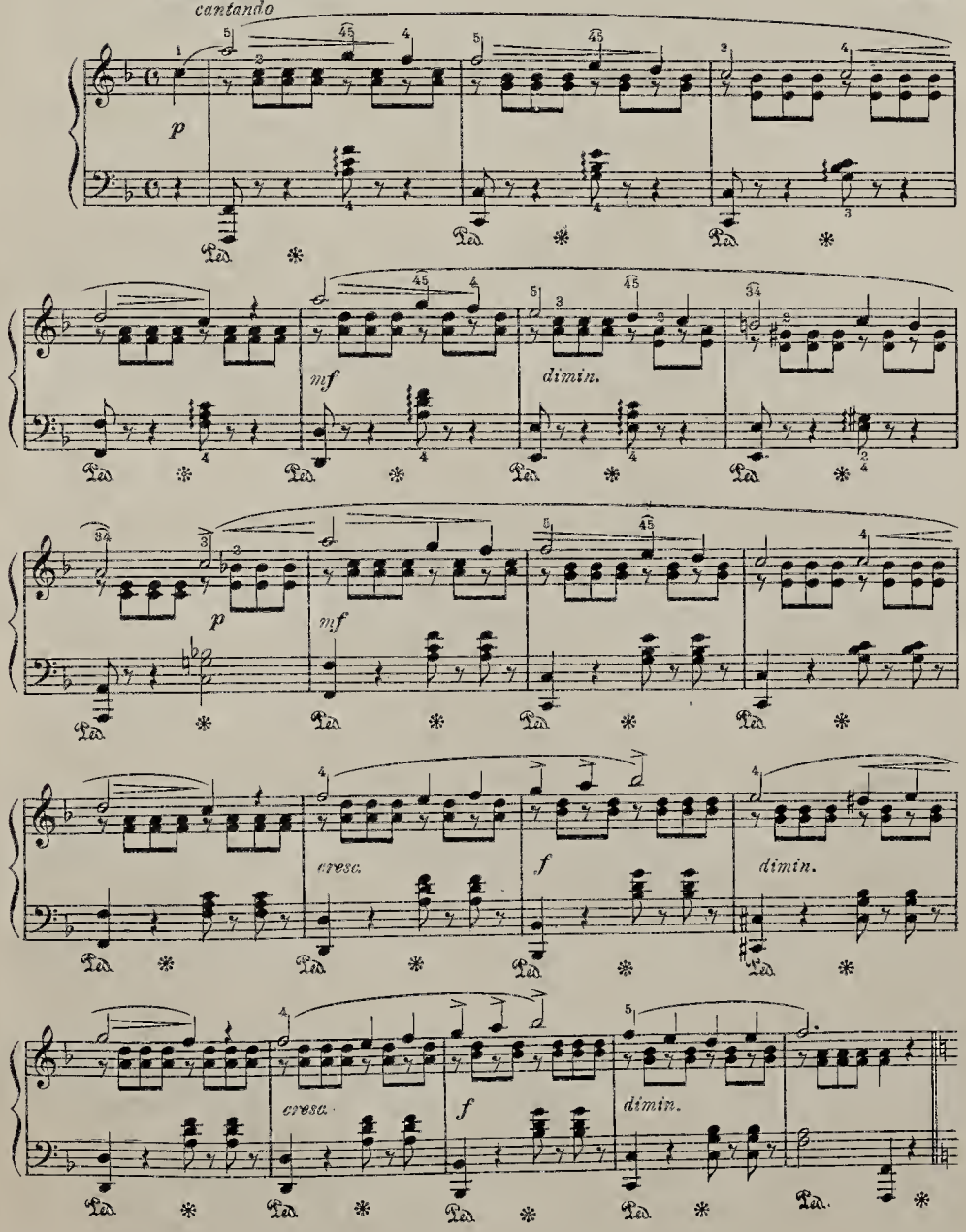


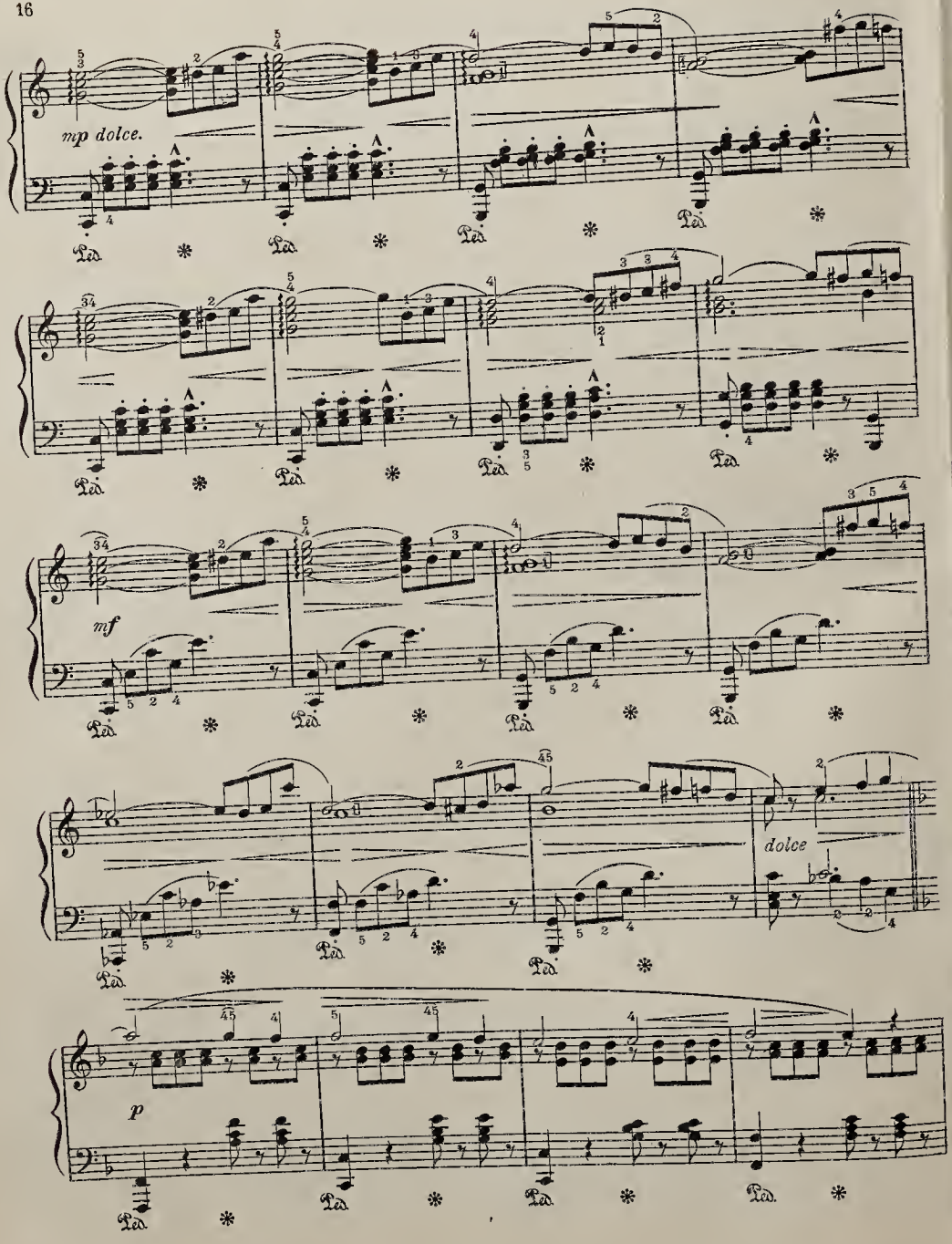

cresc.
dim.
p
f
p
f
dim.
p
ff

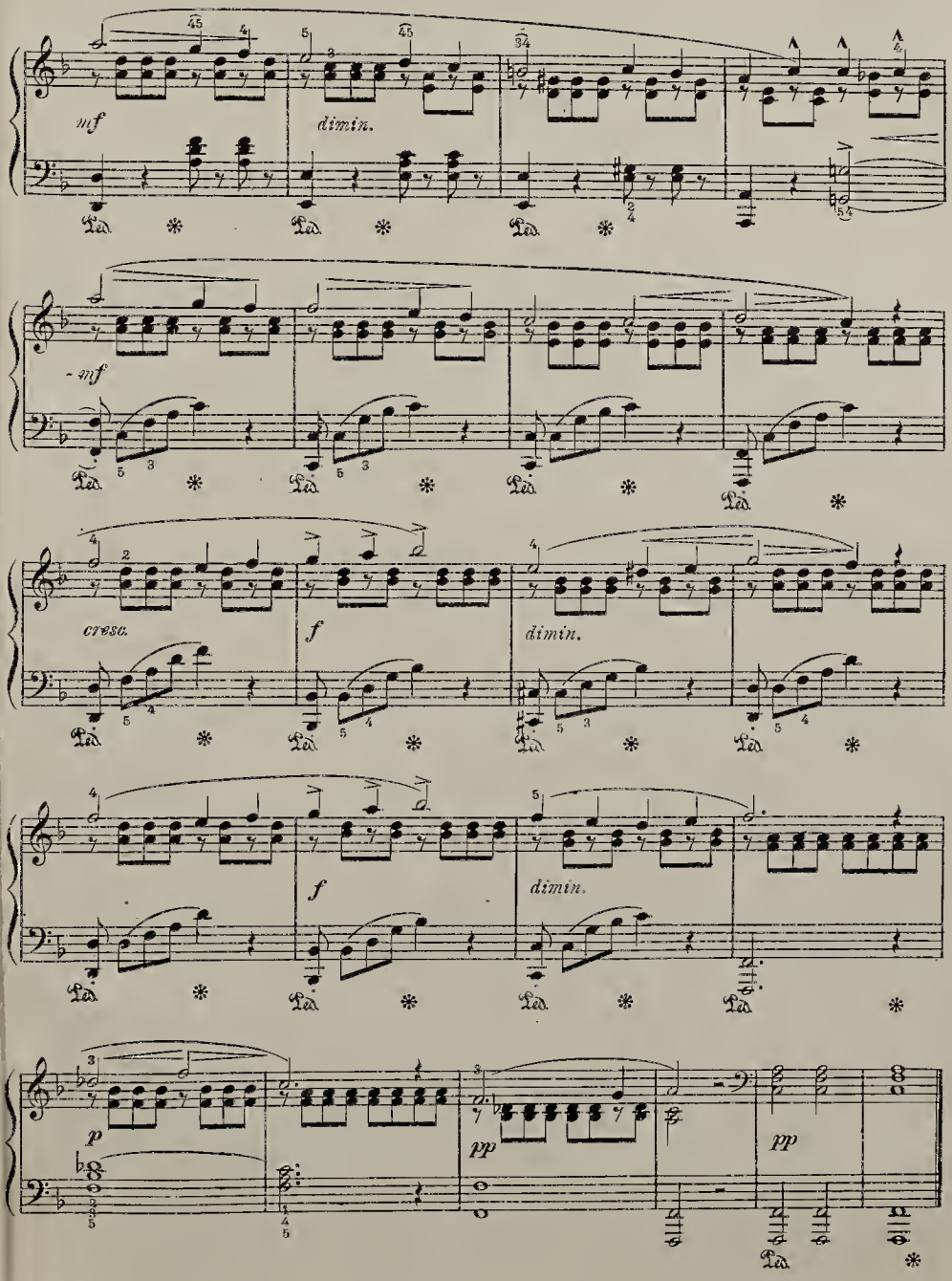
Study in melody playing.

Andante un poco mosso. (♩=92.) CONCONE.

cantando

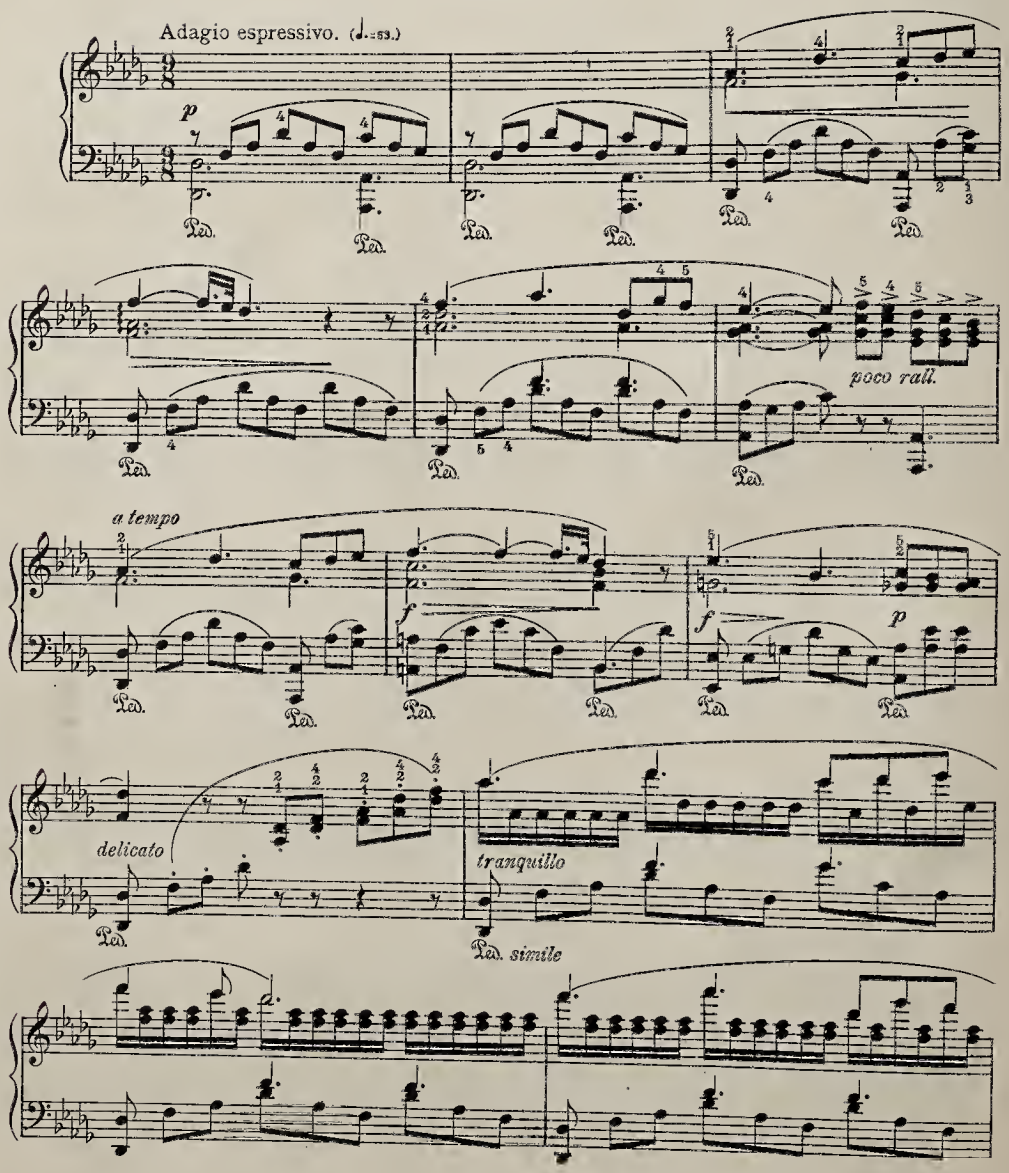


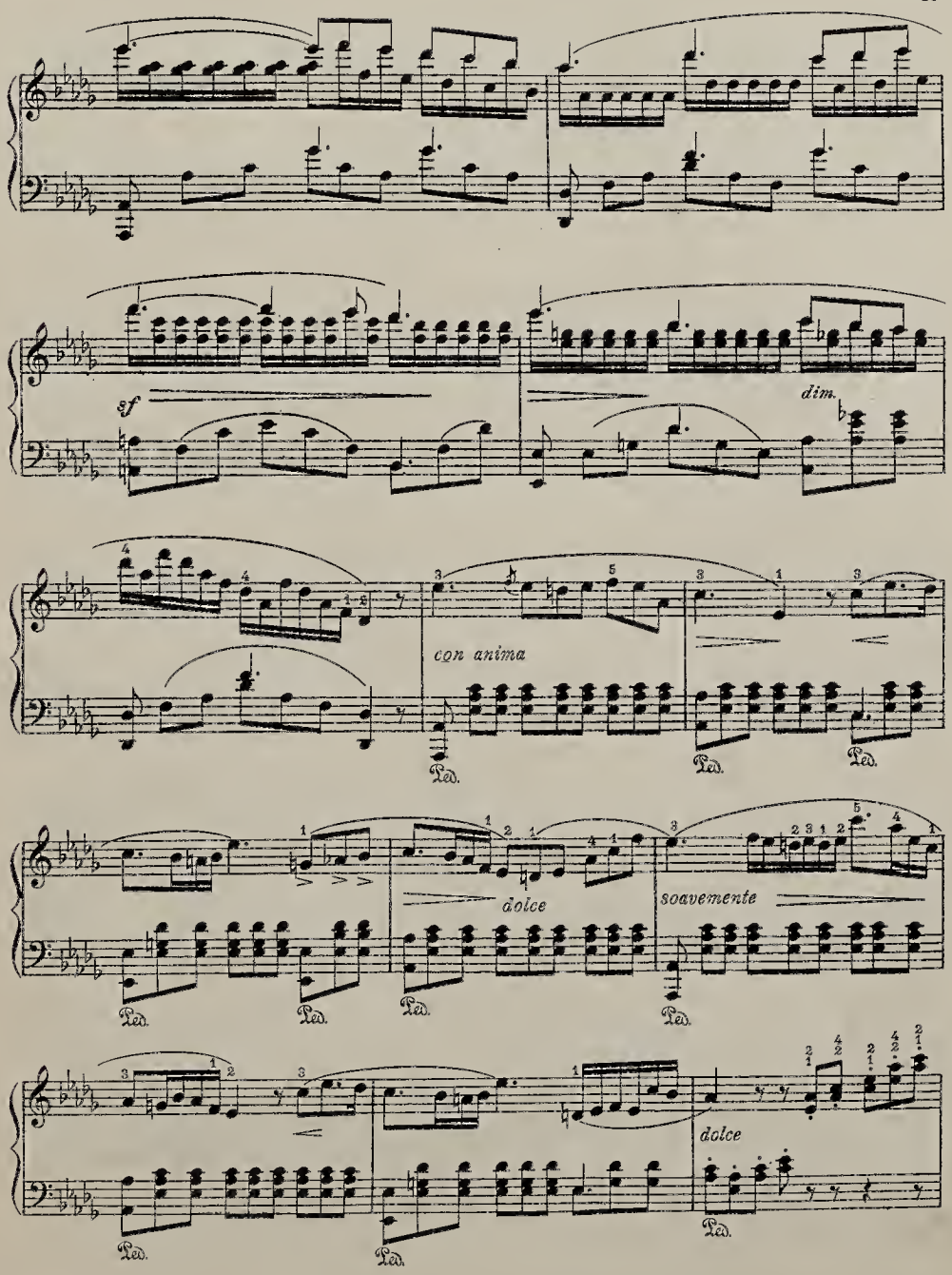

mp dolce.
mf
dolce
p

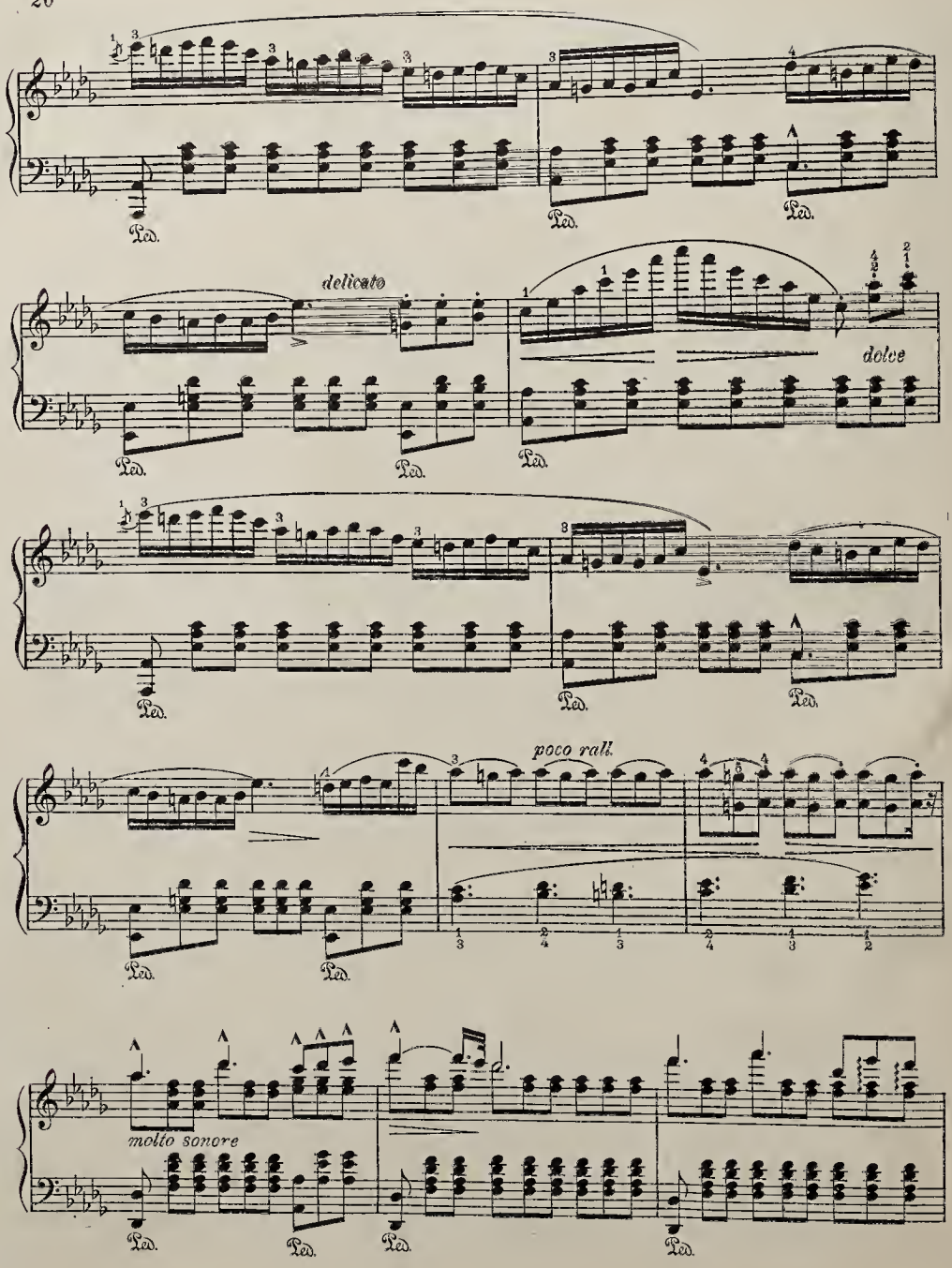

mf
dimin.
mf
cresc.
f
dimin.
f
dimin.
p
pp
pp

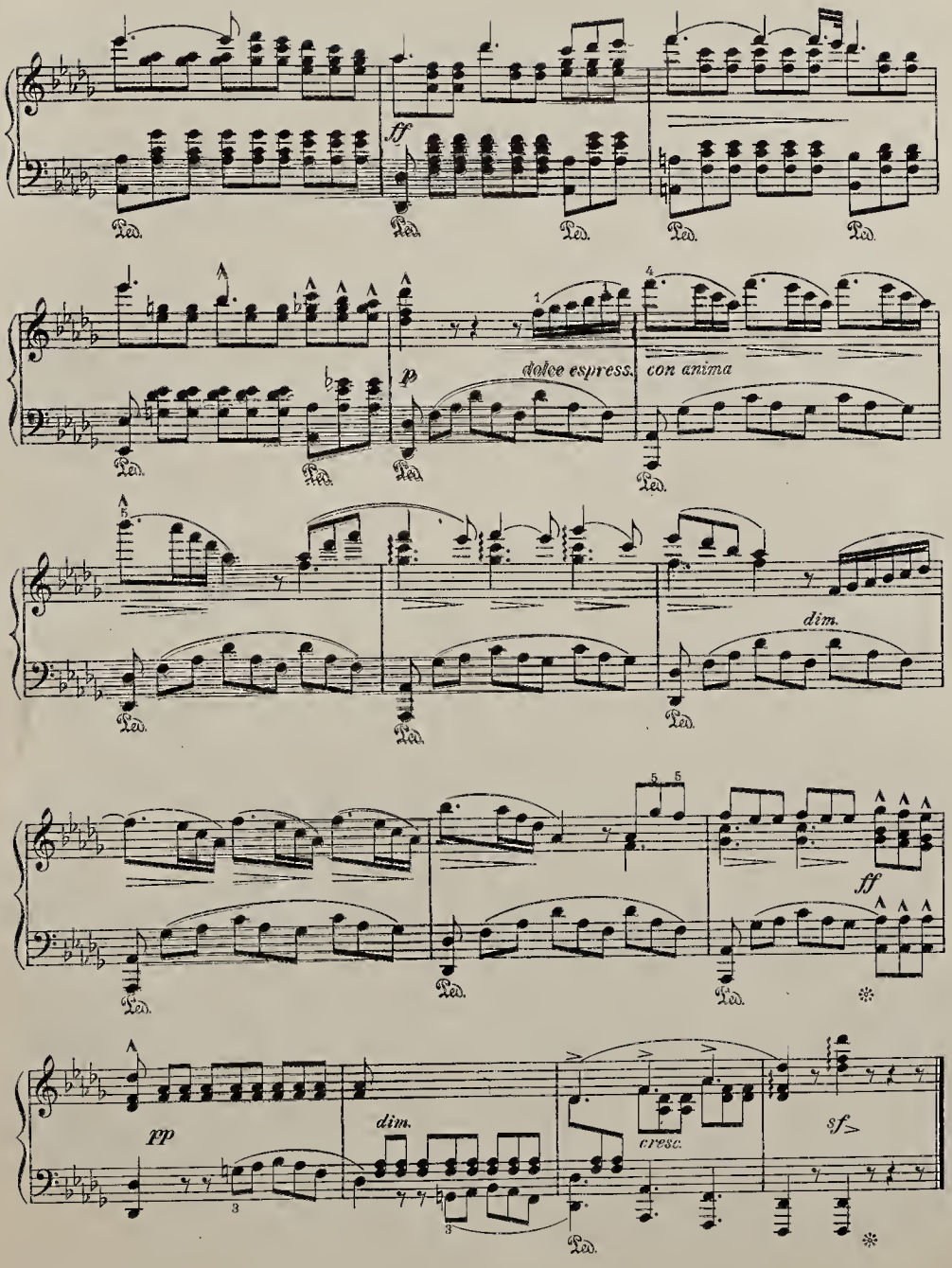
Study in Legato Playing and Development of Expression.

Concone.



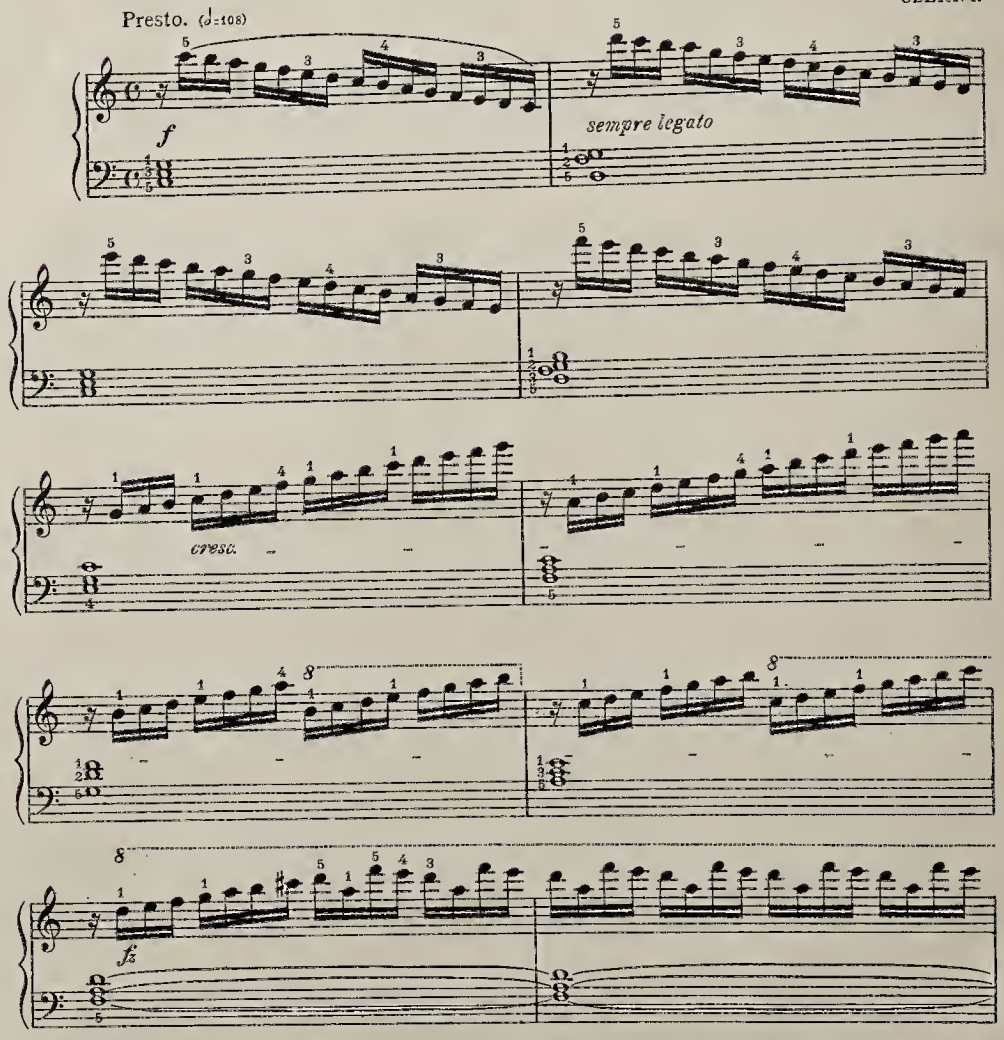

sf
dim.
con anima
Ped.
dolce
soavemente
dolce


delicato
dolce
poco rall.
molto sonore
Ped.

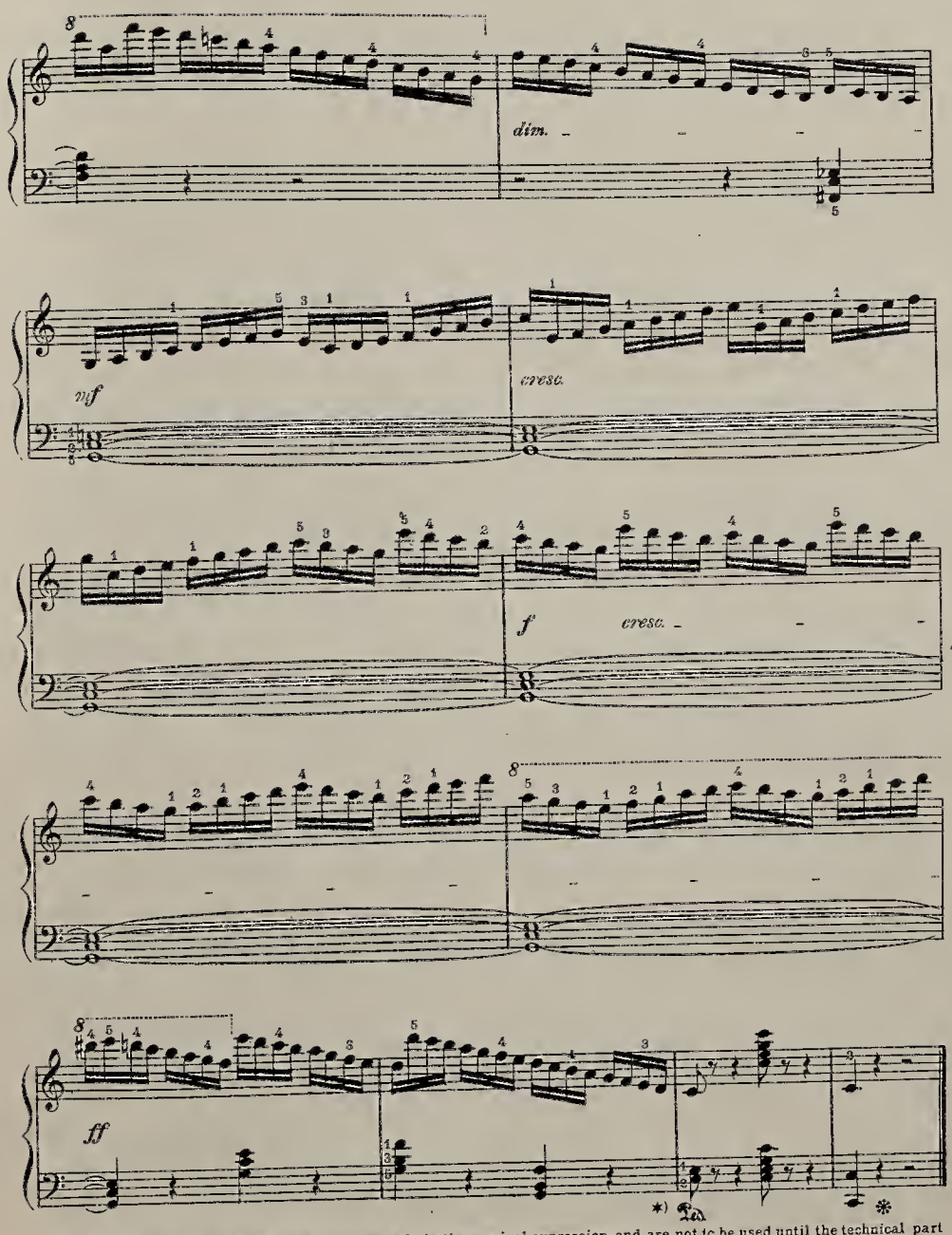

ff
Ped.
p
dolce espress.
con anima
dim.
ff
pp
dim.
cresc.
sf>

Study in velocity scale playing for the right hand.

CZERNY.



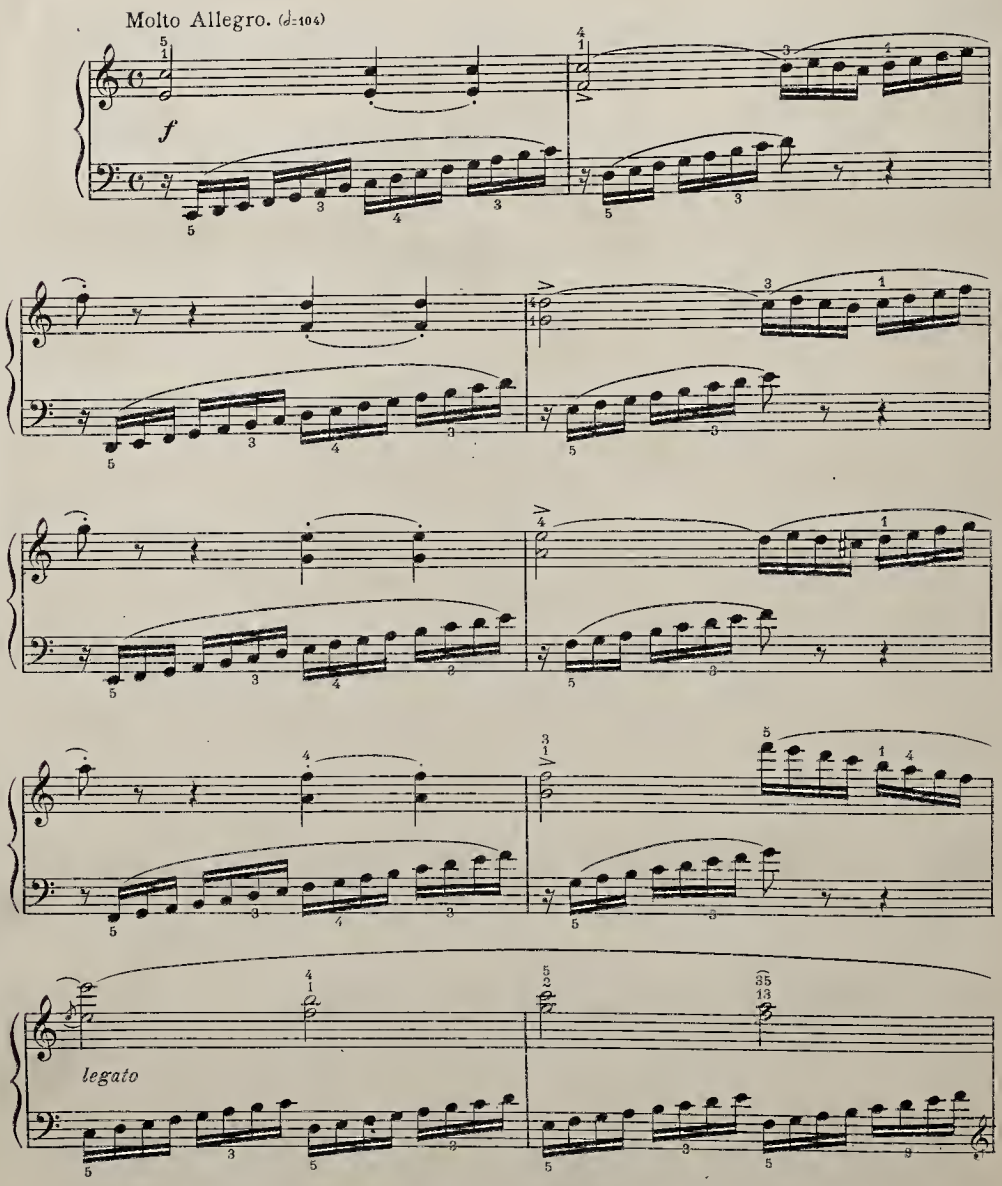
NOTE: The original *Metronome Marks* have been retained, although, according to the most eminent musical authorities they represent a tempo from 20 to 25 per cent faster than even clever pupils attain. In fact, a tempo somewhat slower than indicated is in many cases of great advantage to the musical value of these Studies. The editor's experience is that the best results are obtained by always *practicing* these Studies in a slow tempo, (*Moderato* or possibly *Lento*), with strong, firm finger-strokes, occasionally making *attempts at performance* in a more rapid tempo. (*Allegro* or even *Vivace*). Any portion of the Study which cannot be properly *performed* at the increased rate of speed should be immediately *practiced* again in the slow tempo. *Practice* should not be confounded with *attempts at performance.*

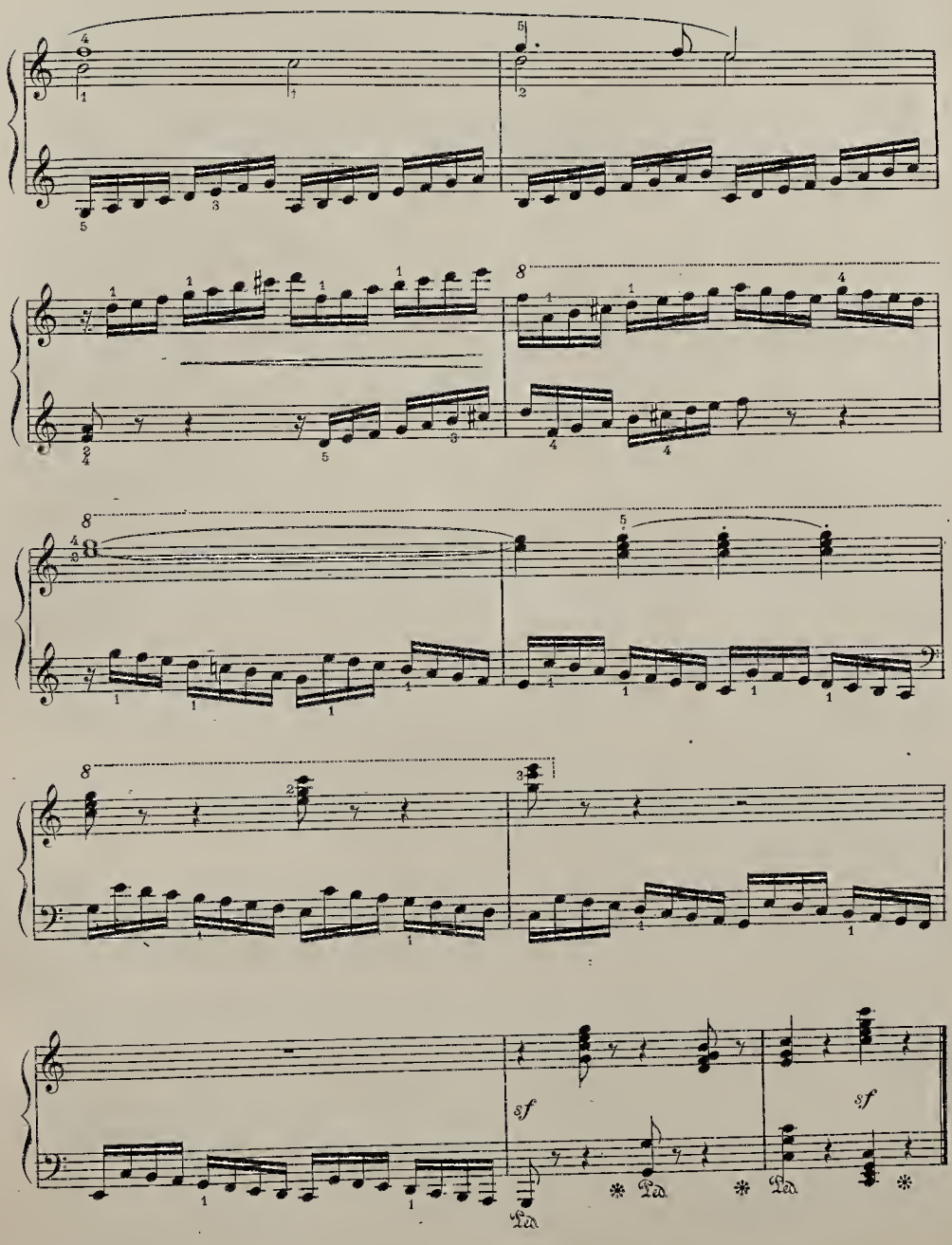


*) The pedal marks have been added to assist only in the musical expression, and are not to be used until the technical part of the Etude is well in hand.

Study in velocity scale playing for the left hand.

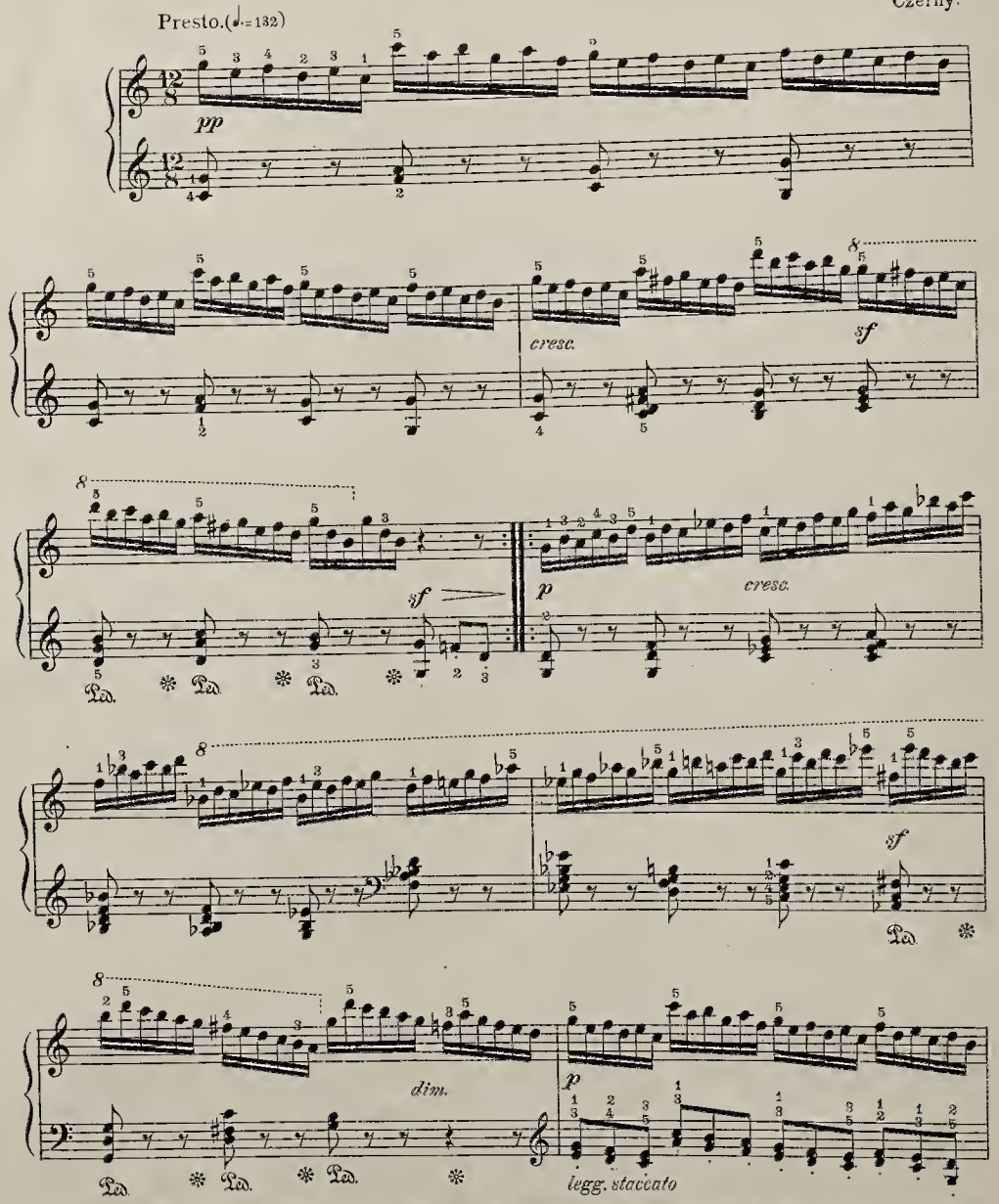
CZERNY.



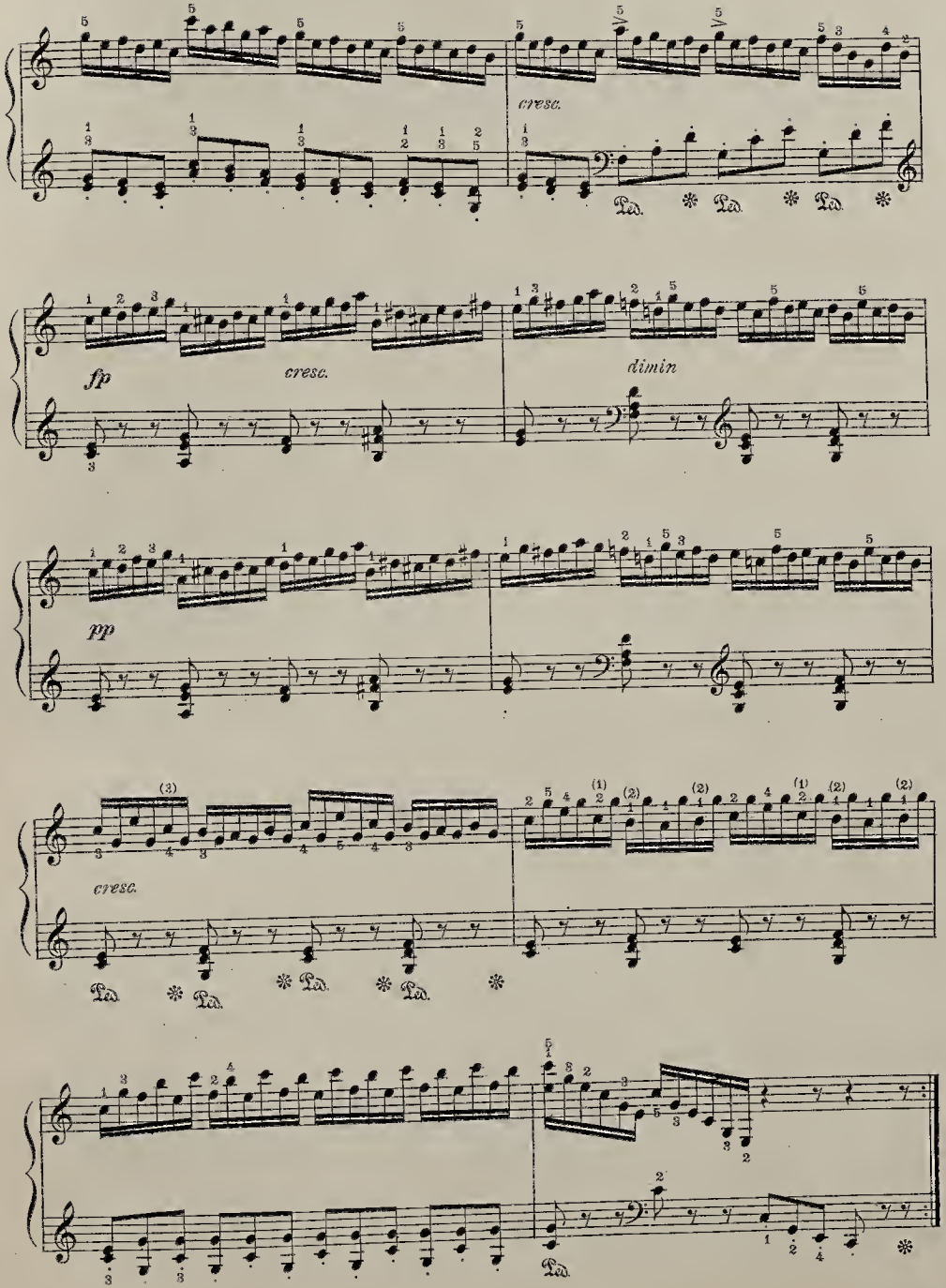

sf
sf
Ped.
Ped.
Ped.

For acquiring Correctness of Touch in Broken Thirds.

Czerny.

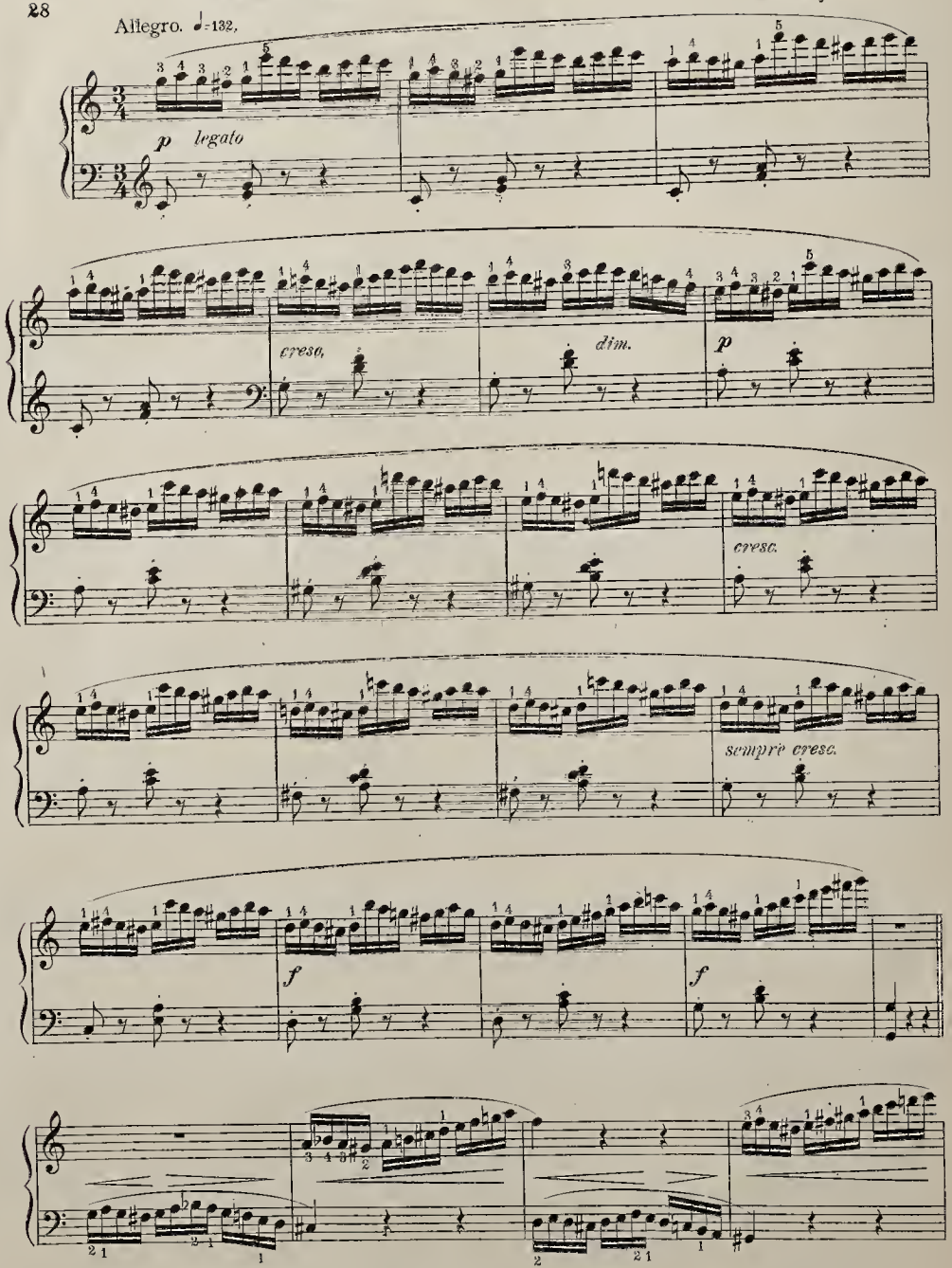


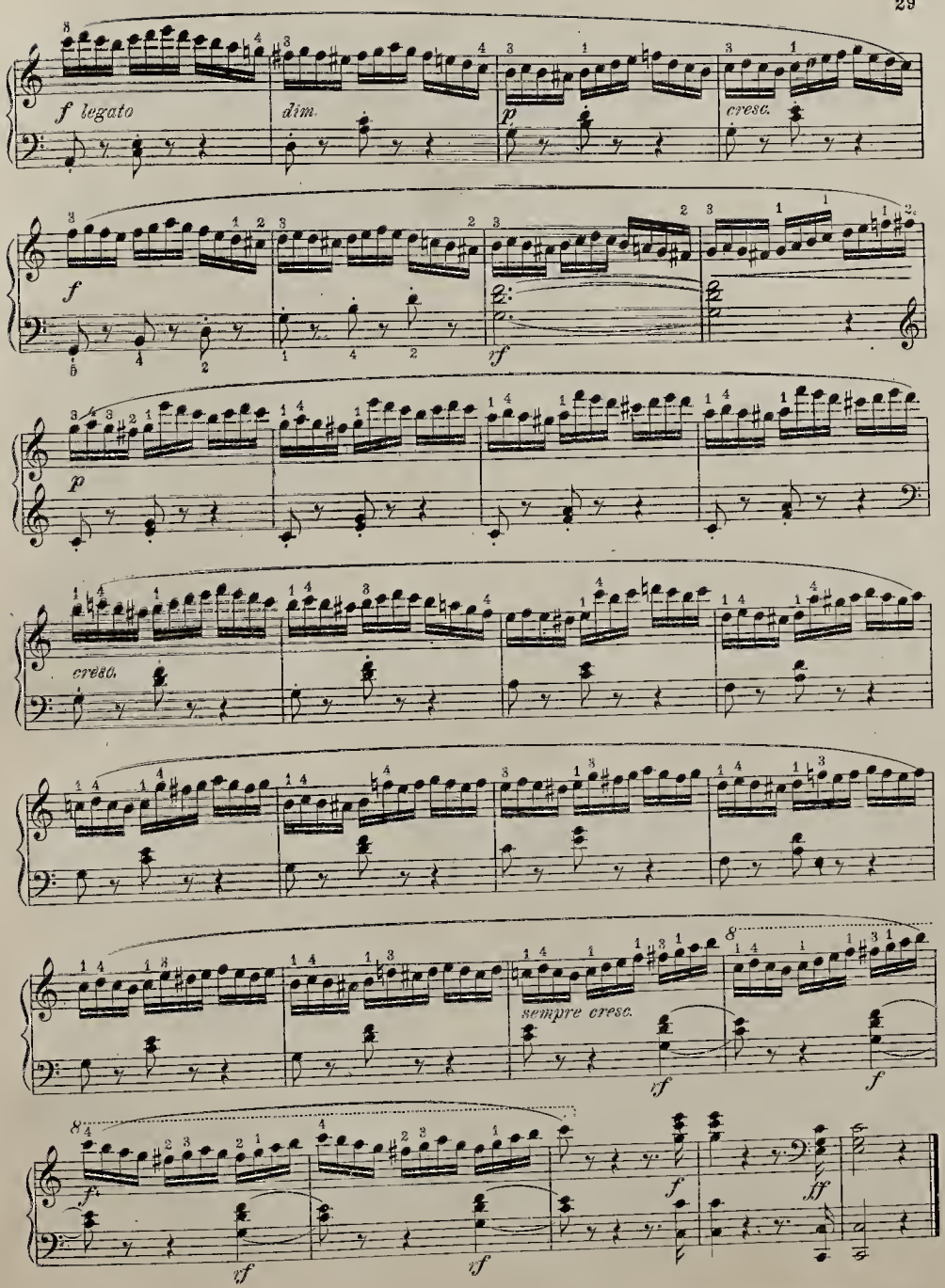
* The pedal marks have been added to assist only in the musical expression, and are not to be used until the technical part of the Etude is well in hand.


cresc.
Ped.
fp
cresc.
dimin
pp
cresc.
Ped.

For acquiring Brilliancy of Touch in Right Hand
Rapid Passages.

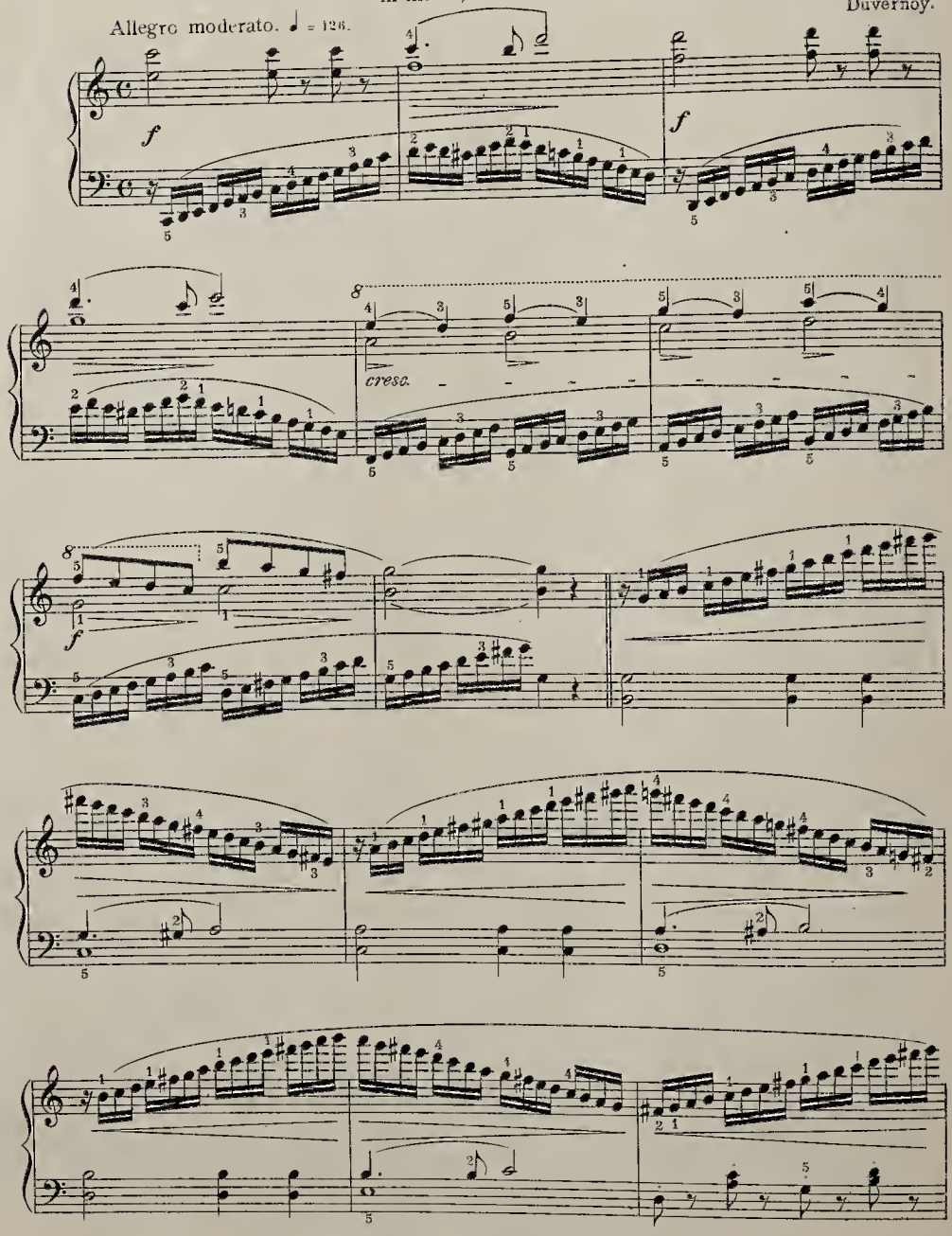
Duvernoy.

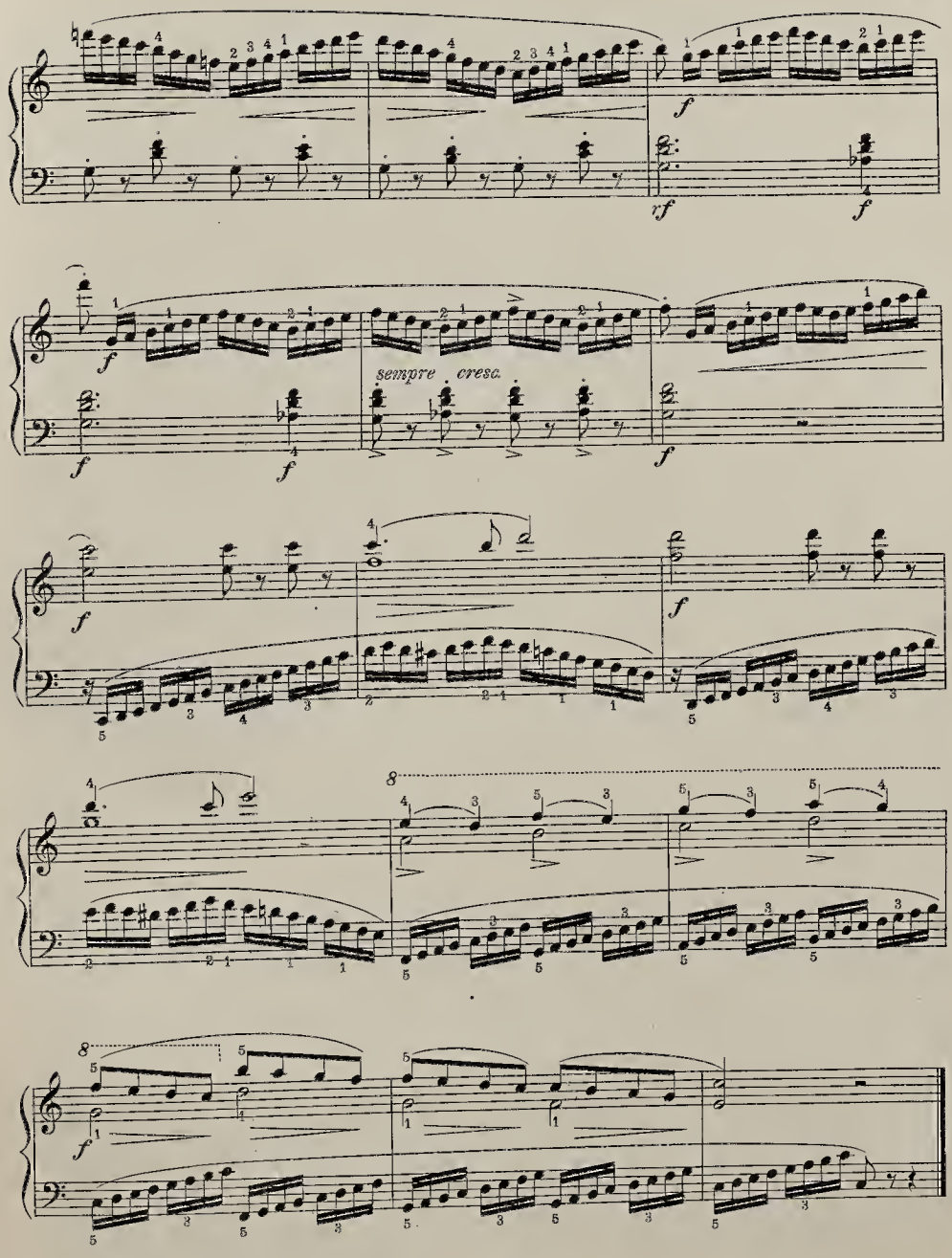



f legato
dim.
p
cresc.
f
sf
p
cresc.
sempre cresc.
sf
f
f
ff
sf
sf

For Rapidity in the Left Hand and Phrasing in the Right

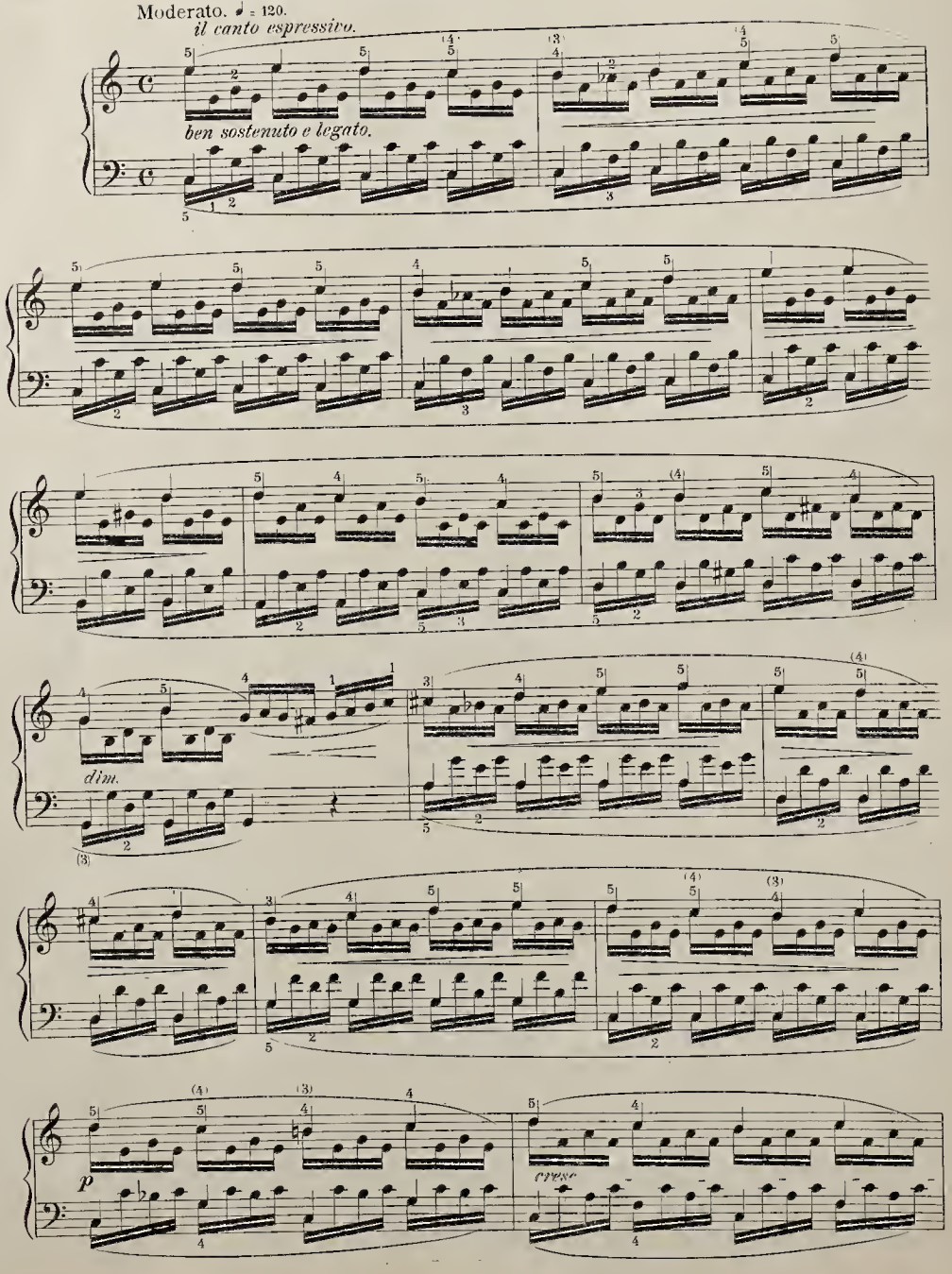
Duvernoy.

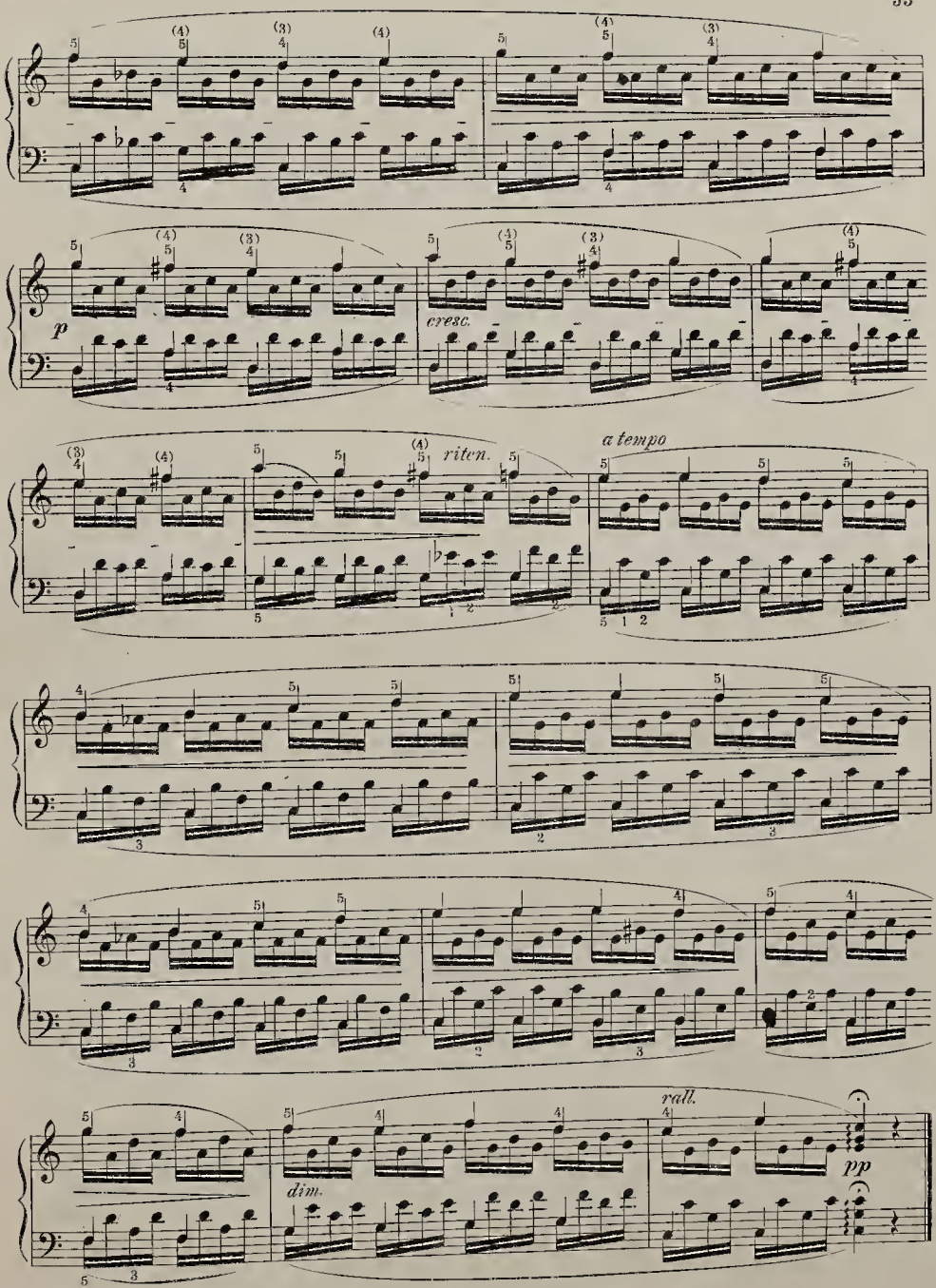



f
rf
f
f
f
sempre cresc.
f
f
f
f
8
f

Study in Melody Playing with Broken Chord Accompaniment.

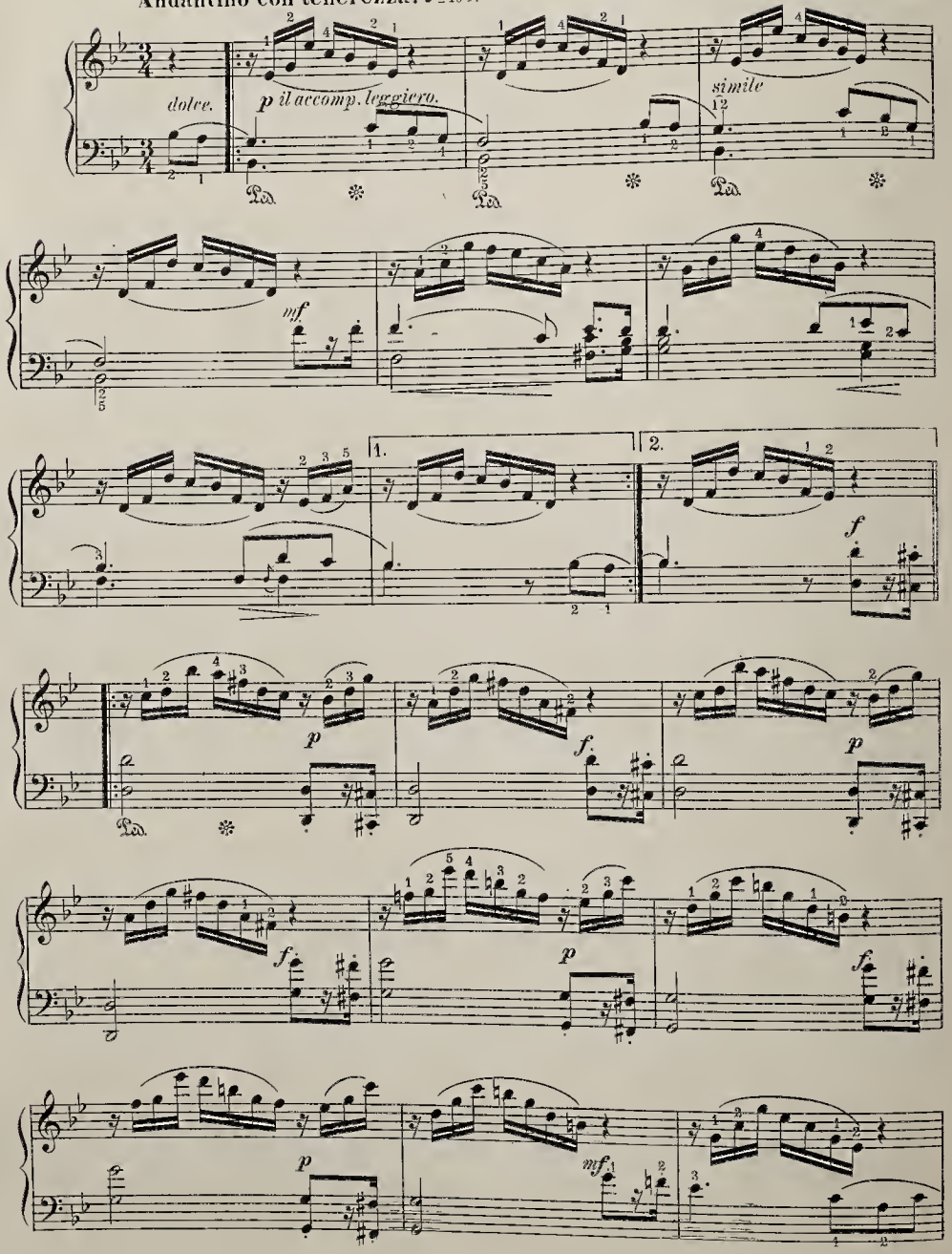
Duvernoy.

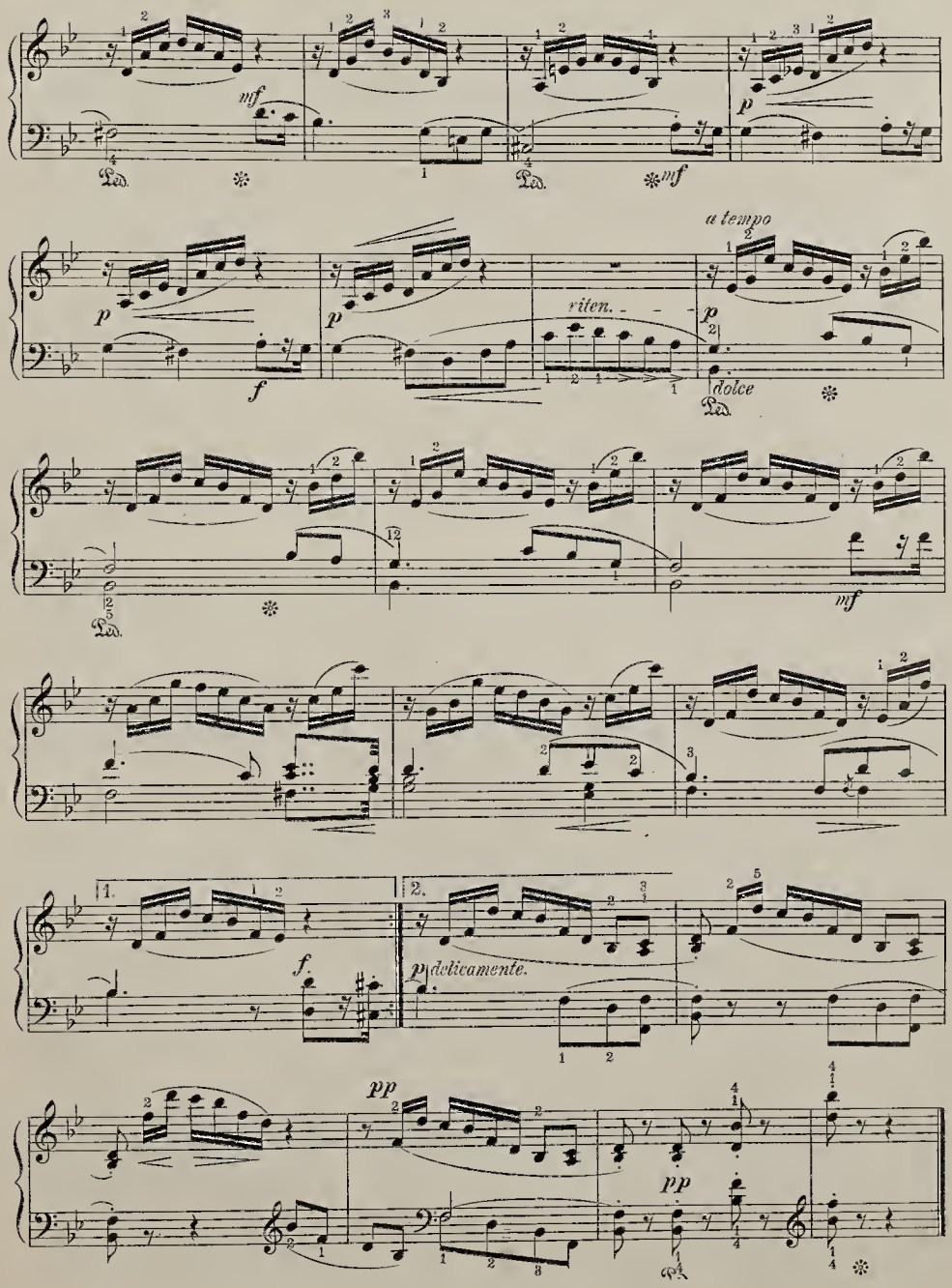



p
cresc.
riten.
a tempo
rall.
pp
dim.

For acquiring Beauty of Tone and Elegance of Style.

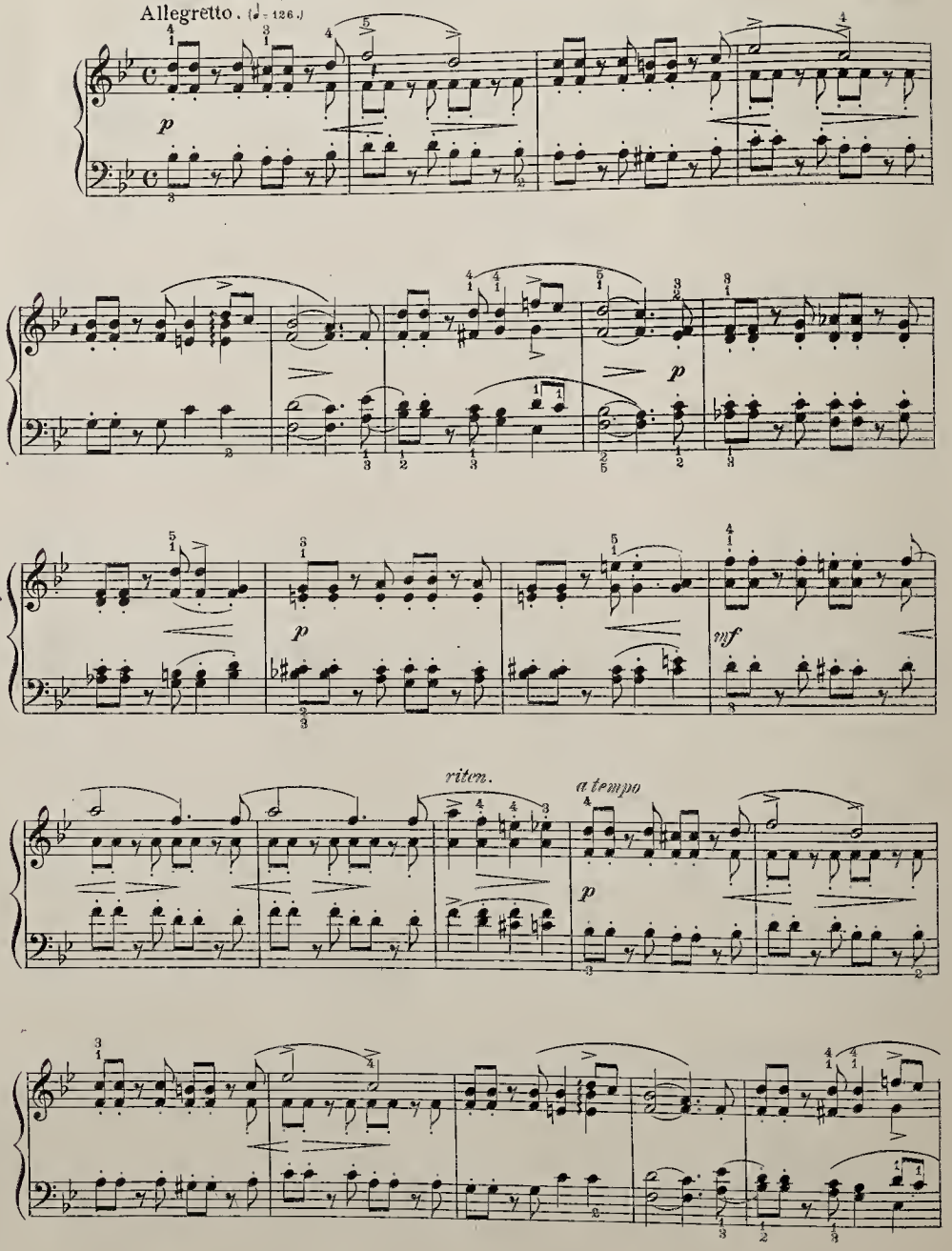
Andantino con tenerezza. ♩=104. Heller.

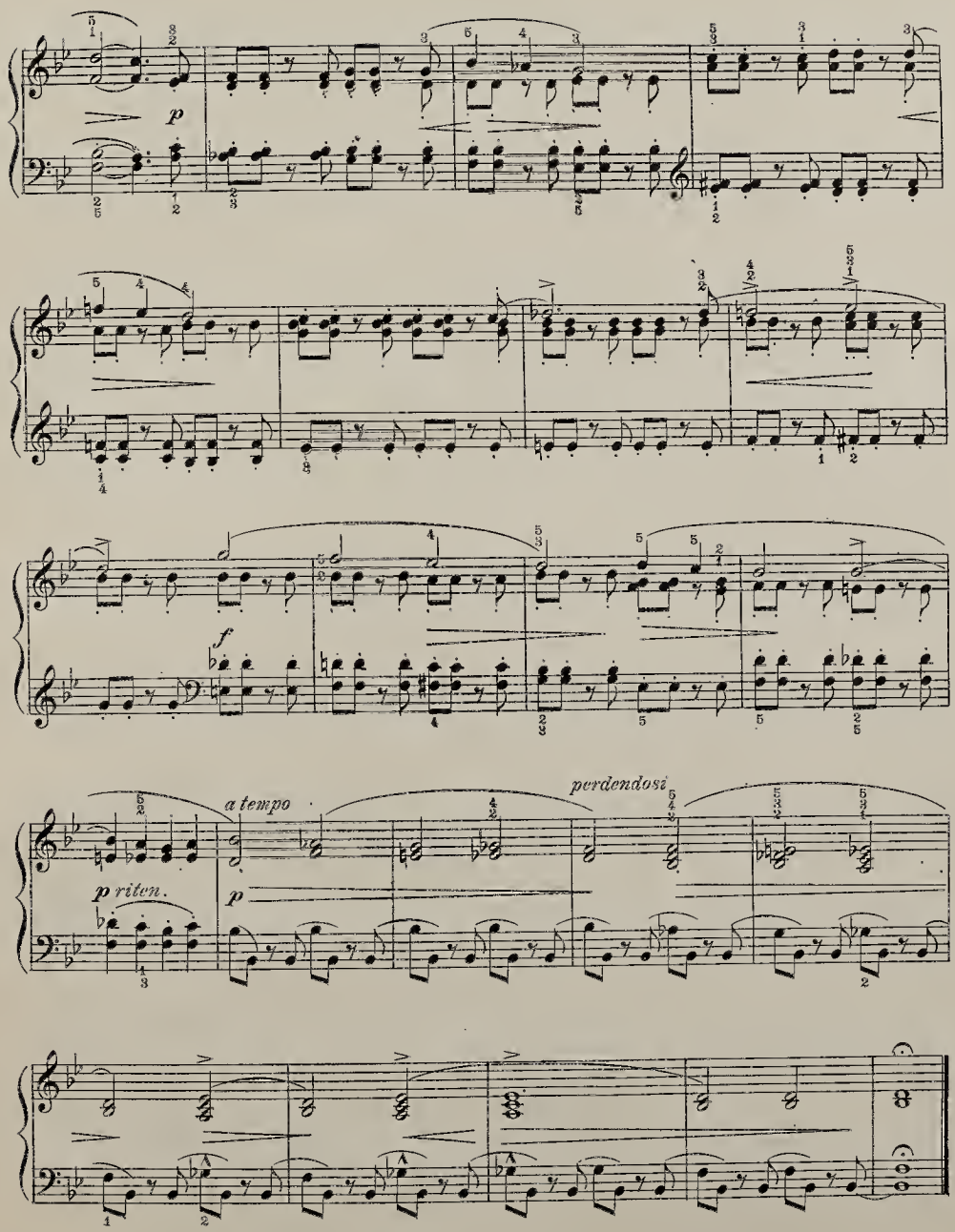



mf
Ped.
mf
p
p
f
p
riten.
a tempo
p
dolce
Ped.
mf
1.
f
2.
p delicamente.
pp
pp

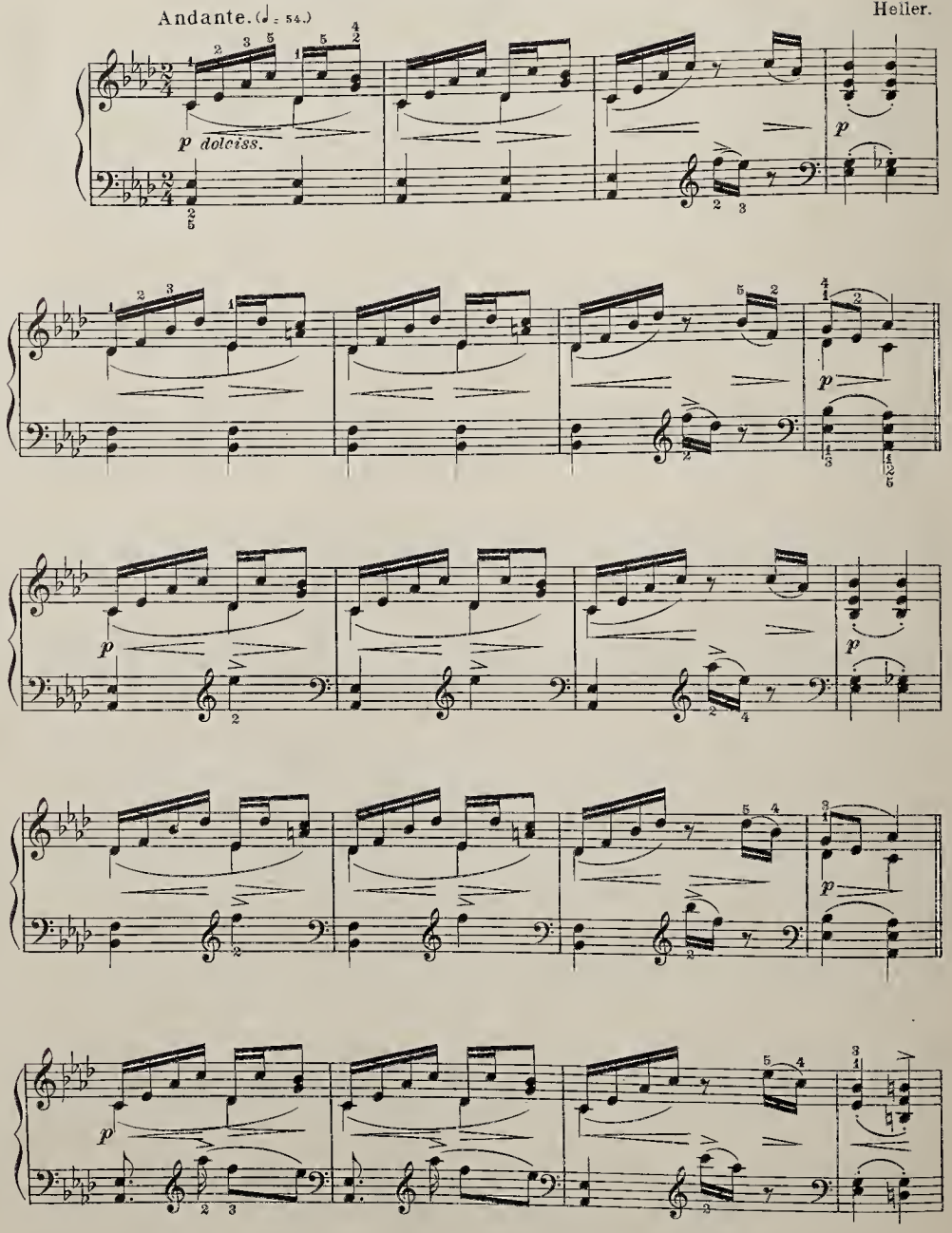
For the Cultivation of Lightness and Delicacy.

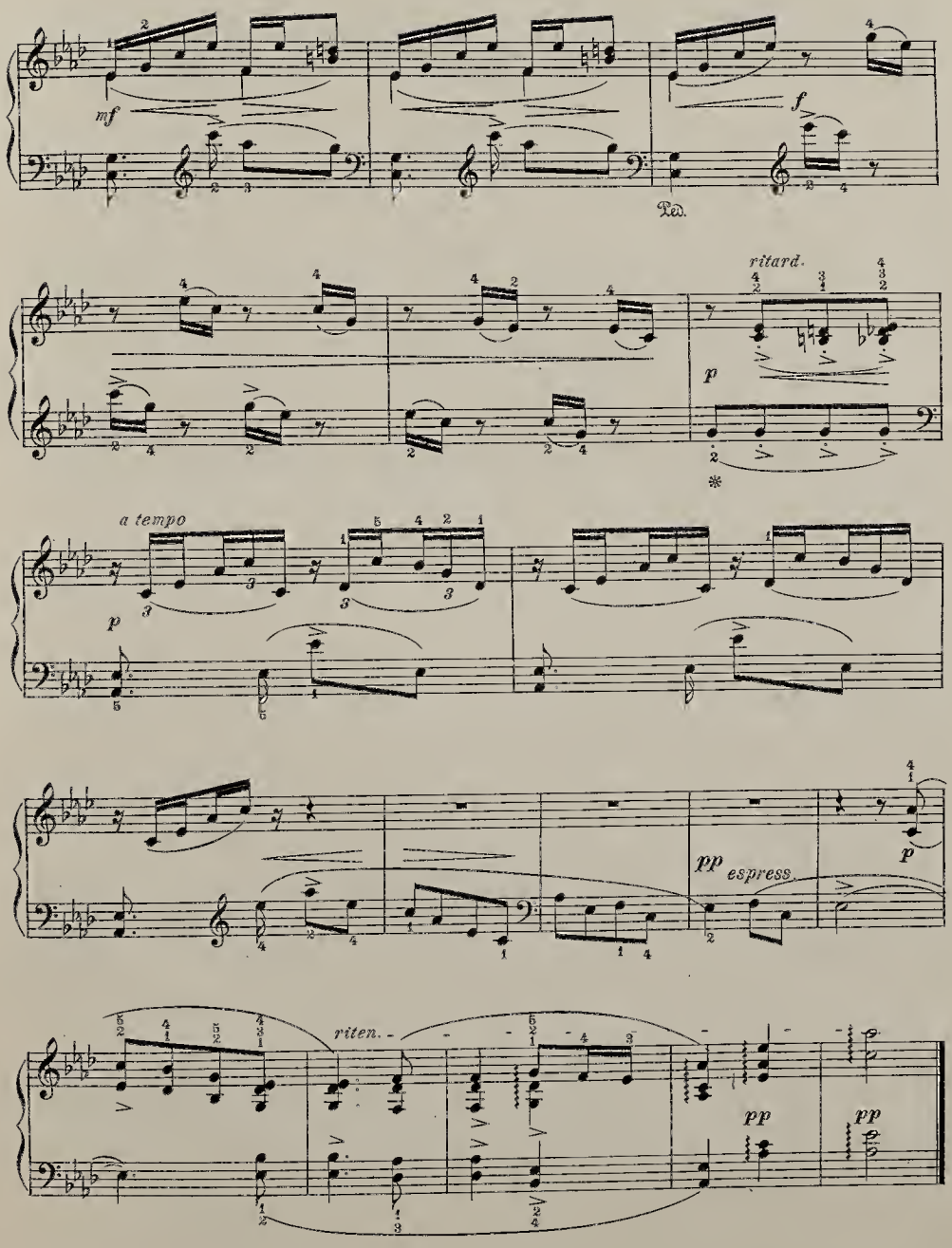
Heller.




p
f
a tempo
perdendosi
p riten.
p

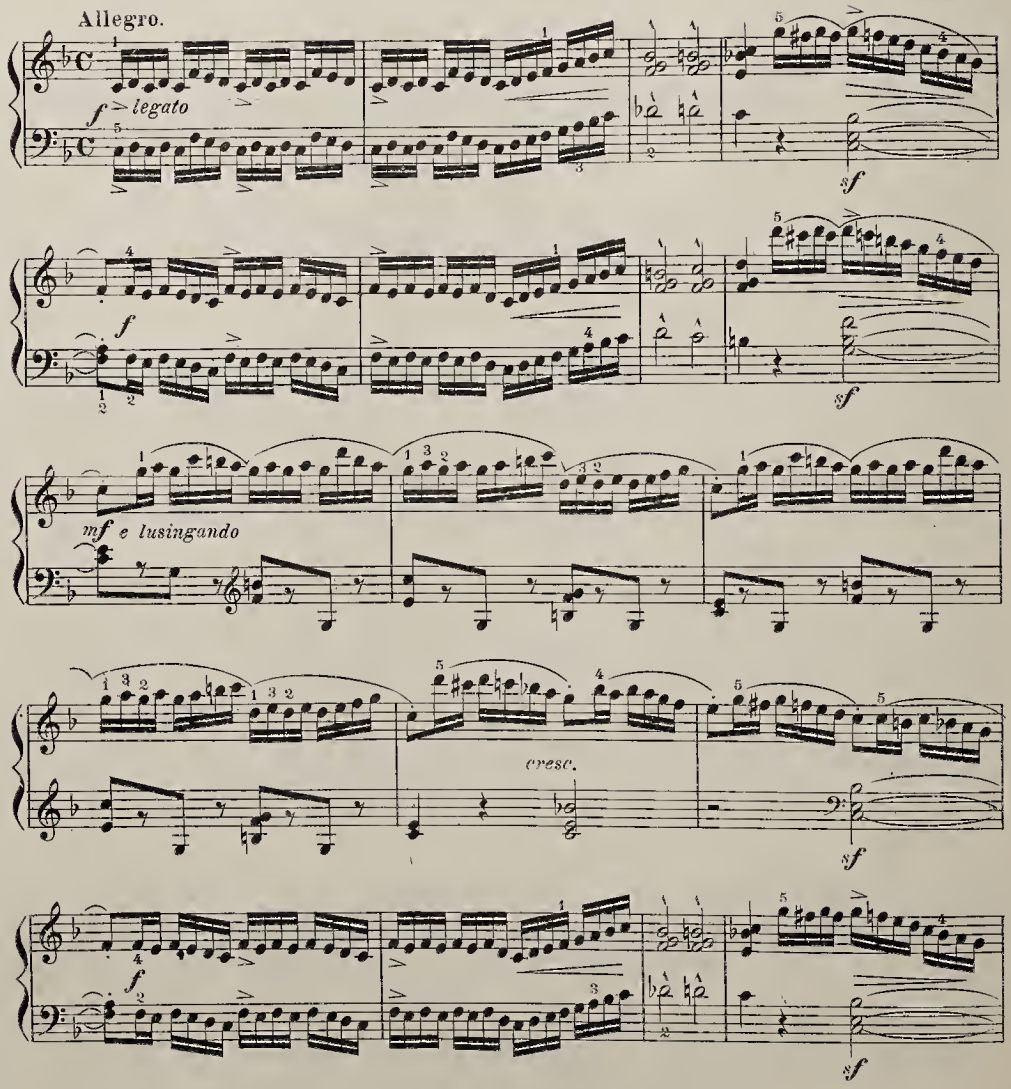
Andante. (♩ = 54.) Heller.

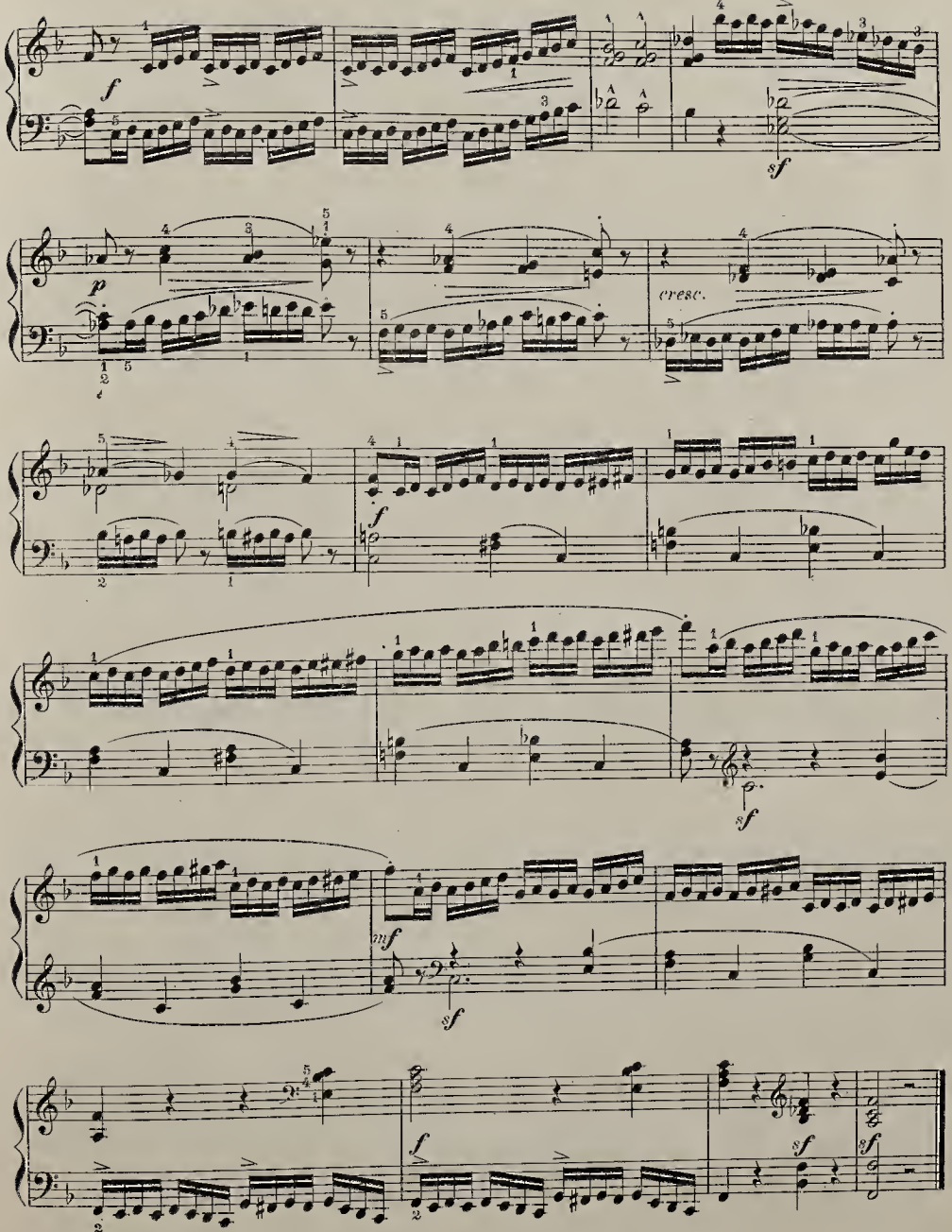



mf
f
Ped.
ritard.
p
a tempo
p
pp espress
p
riten.
pp
pp

For acquiring Strength and Beauty of Phrasing.

Loeschhorn.

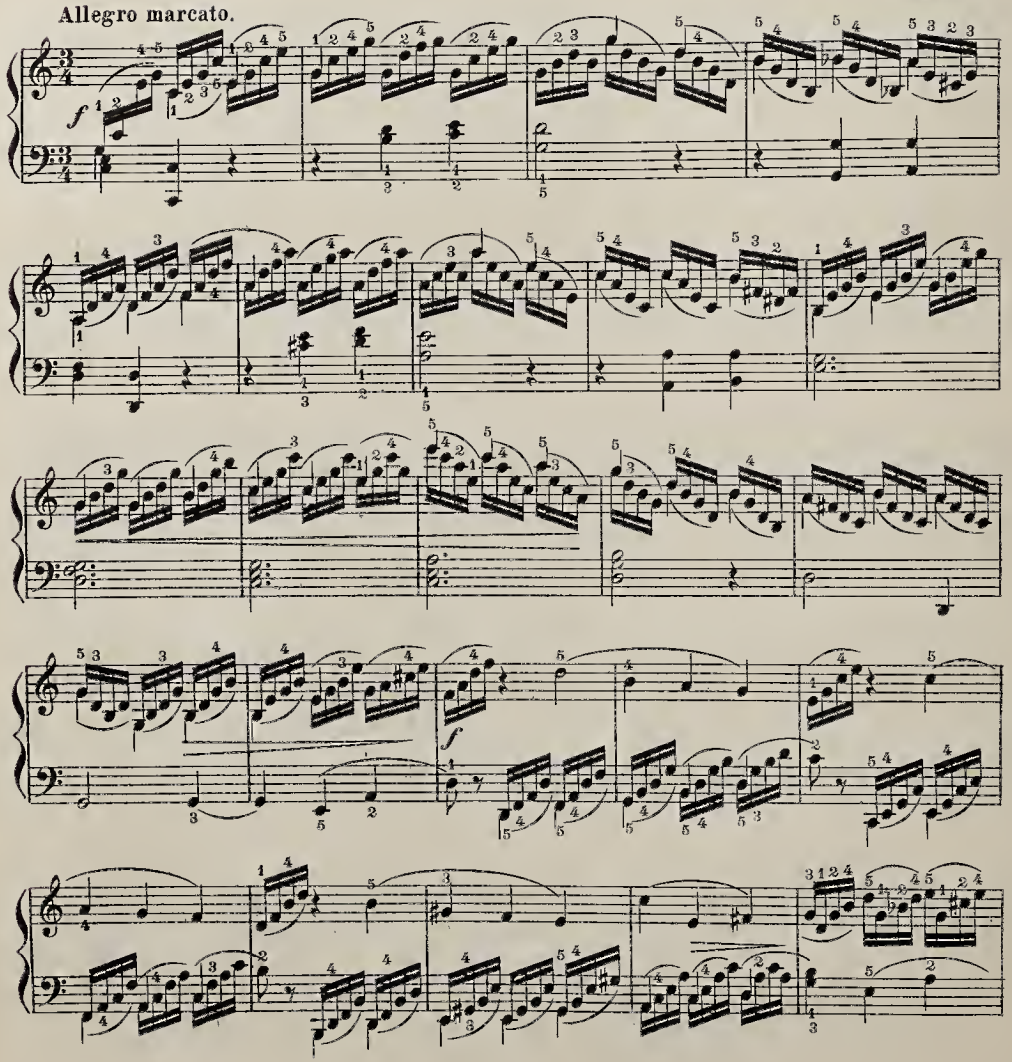


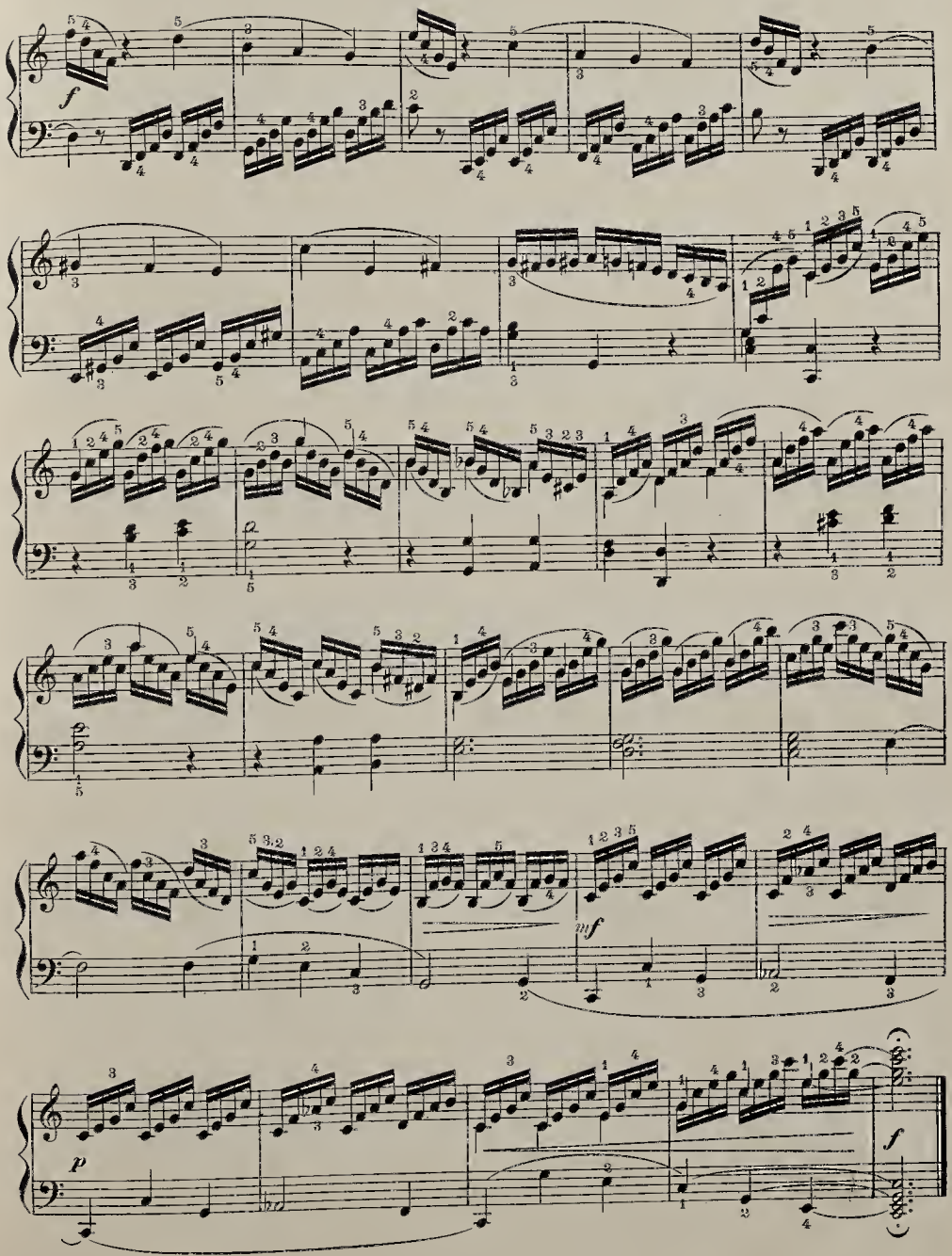

f
sf
p
cresc.
f
sf
mf
sf
f
sf
sf

Study in Broken Chords and Melody Playing.

Loeschhorn.

Allegro marcato.

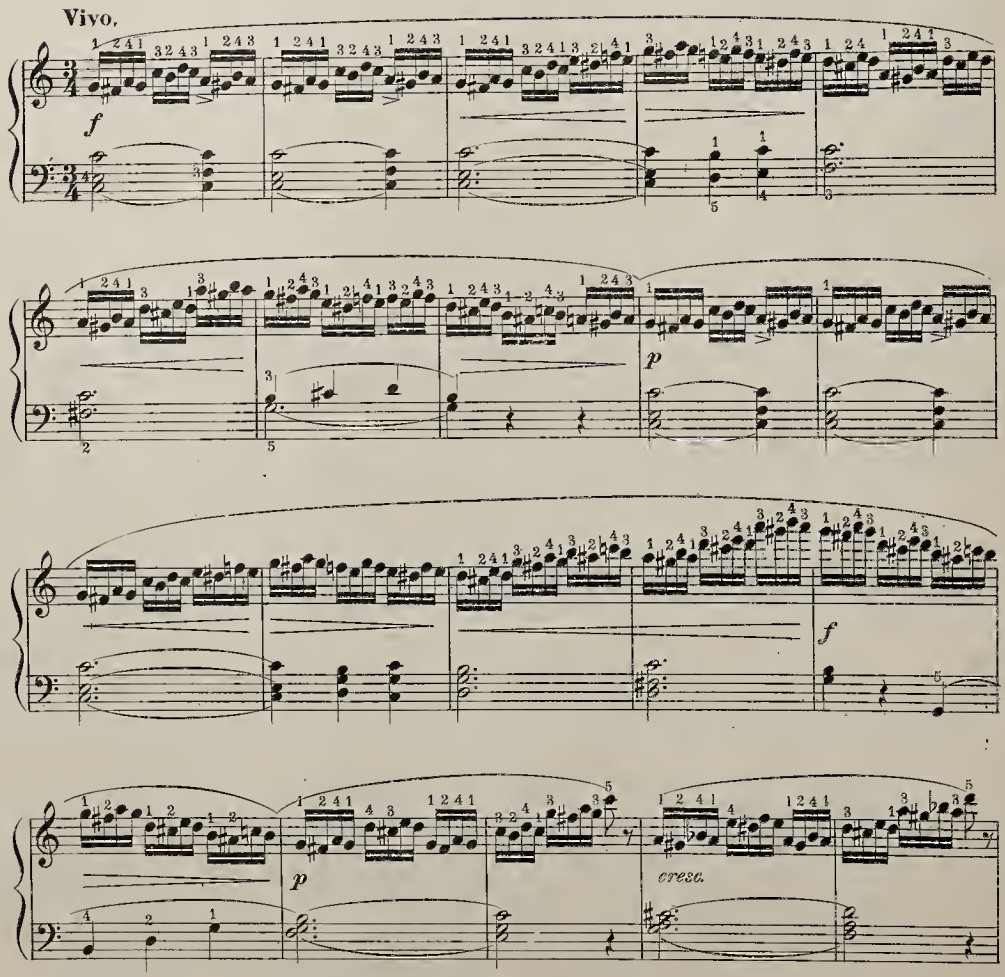


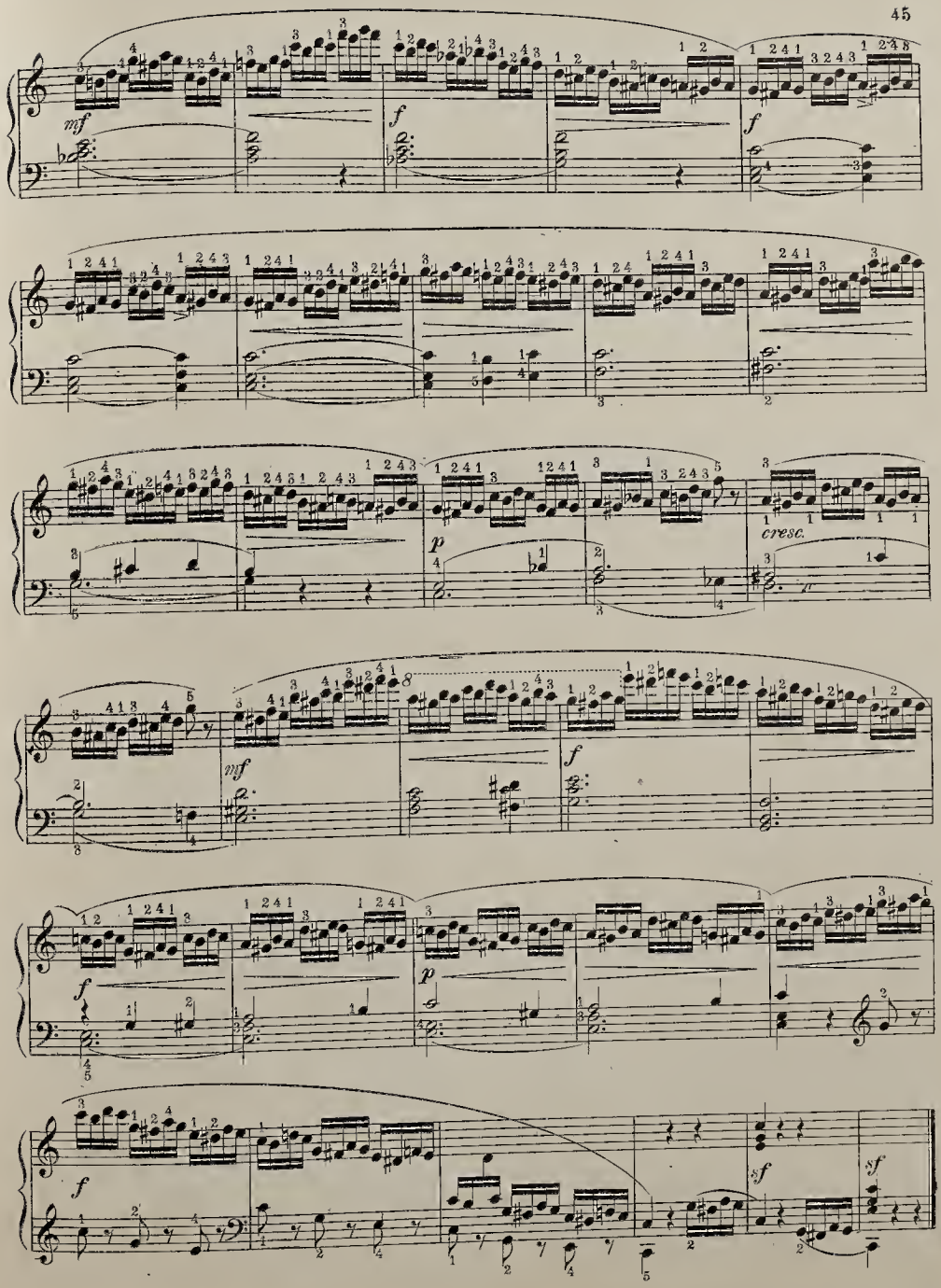

f
mf
p
f

To promote Equality of Touch and Brilliancy of Style.

Loeschhorn.

Vivo.




mf
f
f
p
cresc.
mf
f
f
p
sf
sf

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